KEEP THIS VALUE PACKED ISSUE

WESTERN Daily Press

THURSDAY, JUNE 22, 1995

30p

Fighting for the West of England

FESTIVAL SPECIAL EDITION

SAVE £££s on CDs at RIVAL

MASSIVE EXPERIENCE

MASSIVE ATTACK, Dance tent Friday night

PICTURE: EDDIE MONSOON

LATEST NEWS ... FEATURES ... PROFILES ... COMMENT ... GOSSIP

GLASTONBURY 95

LATEST

The golden age of

Champions of the common people . . .

CHAMPIONS of the common people Pulp look set to become the heroes of this year's Glastonbury as they move into the vacant Saturday night headline slot on the main stage.

They replace The Stone Roses — who were to have played their first British date for five years at Glastonbury.

They pulled out last week after days of speculation following a cycling accident at the end of their San Francisco tour which left guitarist John Squire with a cracked collar bone.

Pulp, who mercifully had not already been snapped up to play this summer's Phoenix or Reading festivals, were the obvious choice — as very much the band of this summer with the success of Jarvis Cocker's semi-autobiographical Common People single building on the gold record status of their kitsch sex-obsessed anthems on the His'n'Hers album.

Barring anything untoward happening during the festival itself, Pulp's addition should be the last of 28 changes to the main music stages — most of them extra attractions rather than replacements.

Along with the Stone Roses there have been six other withdrawals. Roger Daltrey is no longer playing the main stage on Sunday night.

The NME stage has lost the Flaming Lips and Leftfield.

Former Specials and Fun Boy Three vocalist Terry Hall has dropped out of the acoustic tent line-up and the jazz stages loses Airto Moreira and Flora Purim, and reggae combo Augustus Pablo and Junior Delgado.

But the kings of the Madchester laddish guitar band sound Oasis have now filled the vacant spot as headlining act for the main stage on Friday. They will be joined by Sinead O'Connor as an extra to the bill.

The Saturday main stage line-up also now includes the Boo Radleys and Orbital.

The Avalonian Free State Choir, initially aptly billed just for the Avalon stage, now get an early Sunday spot on the main stage too.

And Page and Plant appear instead of Roger Daltrey in the traditional main stage Sunday tea-time musical legends slot.

Friday's NME stage now also includes Shed Seven, Reef and Delta Nine. Leftfield, the planned Saturday night NME bill-toppers who cancelled when one of the duo Neil Barnes decided to go on extended paternity leave, are replaced by The Shamen.

And Spearhead will also play on the Saturday NME spot, on top of the Friday show they are already doing on the main stage.

New artists on the jazz stage are Akasha and Peter Stewart on Friday; Red Snapper on Saturday; and on Sunday there are now also Outside, Sierra Maestra and the Mad Professor, who also crops up with Massive Attack in the dance tent on Friday.

Evan Dando, who last year came in with the Lemonheads as a last minute replacement for Van Morrison, again pops up unexpectedly this year.

He'll be appearing in a Saturday solo spot in the acoustic tent.

Pulp fiction? . . . No, it's better late than never for Jarvis Cocker and co

JEPHSON
HOUSING ASSOCIATION GROUP

WOULD YOU LIKE TO:

* contribute to policy development?
* review the area development strategy?
* help monitor service delivery performance?

If so, and you are interested in social housing issues in the South West, why not consider becoming a voluntary member of South and West Area Committee?

The commitment required is to attend up to 8 mid-day mid-week meetings each year, in Bristol and Swindon. Whilst the position is voluntary, travelling expenses are payable.

If you would like to receive an information pack, please write or telephone:

Mrs S Ellison,
Jephson Housing Association Group,
400 Woodlands Court,
Ash Ridge Road,
Almondsbury Park,
Bristol BS12 4LB.
Telephone (01454) 618822.

We are an equal opportunities employer

INTRO

Glastonbury

Eavis: It's how I always wanted the festival to be

WELCOME to the biggest and best-ever Glastonbury. This year the festival celebrates its silver jubilee with a record-breaking £4.2-million of box office takings, with tickets all sold-out faster than ever within 28 days — the last of them snapped up a full seven weeks ago.

"People ask me about the golden age of Glastonbury. But this is it really. This is how I always wanted it to be," beams festival organiser **Michael Eavis,** as he surveys the past 25 years.

The bulk of this year's tickets were gone before the full bill boasting such delights as **Oasis, Jeff Buckley, PJ Harvey, The Cure** and **Simple Minds** had even been announced.

Glastonbury is bigger than any of the acts that grace its stages. People come whoever is on.

The surprise element is part of the attraction. This year all three Saturday night headlining acts on the main stage, the NME stage and the acoustic tent — **Pulp, The Shamen** and **Portishead** — are late additions to the bill.

The withdrawal in the middle of last week of **The Stones Roses,** initially booked as the Saturday night main stage bill-toppers, was reminiscent of the first ever Glastonbury when headliners **The Kinks** cancelled and **Michael Eavis** began a frantic dash to replace them with **Marc Bolan.**

Two of the acts from the original festival are back this year playing again in performances that neatly sandwich the weekend. **Keith Christmas** does a late night Thurday pre-festival show in the Green Field and **Al Stewart** closes proceedings on Sunday night in the acoustic tent.

That first festival drew a crowd of 1,500, each paying £1. They were given free milk and promised a hog roast, but a local chapter of the Hell's Angels, hired to provide security, ran off with that.

This year the official attendance of ticket-paying customers is 65,000, though there are 80,000 people on site over the weekend if you count in the performers and their entourages, the stage hands, the support services, the market traders and the world's media.

Innovations this year include the introduction of a dance tent, hosted all day and night on Friday, its opening day, by **Massive Attack.**

The cream of the new Britpop explosion of bands **Elastica, the Boo Radleys, Gene, Dodgy, Supergrass** and **Menswear** are all here. America is represented by mega-selling favourites like the **Black Crowes, Soul Asylum** and **Belly,** together with new chart heroes like **Live** and the **Dave Matthews Band** who are now hoping to repeat their successes on this side of the Atlantic too and cult heroes and critical darlings **The Vulgar Boatmen** and **Chuck Prophet.**

Two acts here have their own silver jubilees to celebrate. **Steeleye Span** host their anniversary celebration on the Avalon stage and **Gilbert O'Sullivan** who first hit the charts in 1970 makes his Glastonbury debut after all these years in the acoustic tent on Saturday evening.

And of course there's a whole host of Glastonbury favourites returning for the fun of the occasion — **Evan Dando, Sinead O'Connor, Steve Hillage (with System 7), John Otway, Dreadzone, Zion Train, Paul Brady** and the perennial **Billy Bragg** and **Mike Scott.**

King of the Glastas . . . . Michael Eavis contemplates the festival's jubilee

Scott now even has his own song about the festival Going Back to Glasters, which will no doubt feature prominently in his Friday evening show.

Away from the music the cinema has a movie premiere of **The Changeling,** there's an attempt on the world juggling record and a birthday parade on Saturday night lit by a massive fire sculpture the size of a ten storey building.

Michael Eavis denies that he will be dabbing a tear of nostalgia from the corner of his eyes as he watches it all take place this year.

"People look back on the early festivals and say how nice it used to be, but to be honest I prefer it now," says Michael. "We spend more money these days on putting it together and can give people more choice and we have higher standards.

"If anything is wrong now, it's that the support of **Radio One, Channel Four** and the **New Musical Express** have all combined to make it too popular. I know it's awful to be negative when everything is going so well, and I am proud of its success, but it's too big.

"I don't like the way we no longer have room for everyone who wants to come."

contents

4 Interview — john otway

9 Interview — the saw doctors

14 Interview — massive attack

16&17 colour poster

18 Interview — skunk anansie

24 competition — win a festival CD-ROM

28 Interview — dodgy

32 Interview — simple minds

profile 12 — pj harvey

INTERVIEW

He's made a career out of disaster, his hit song gives him a headache but you can't stop John from bouncing back

TALKING TO FRASER MASSEY

Otway's way

WHAT a trouper. Bleary-eyed and severely hungover John Otway approached the second of his two shows at last year's Glastonbury with a thumping pain in his head, born of the excesses of the night before.

Throughout the show one thought filled his mind with impending doom. The crowd would still expect his customary finale — a performance of his once flop single Headbutts, a masochistic tortured hymn to mindless violence which involves Otway smashing his head repeatedly against the microphone.

He's played it three nights a week without fail for the best part of the past 20 years and has the scar tissue around his forehead to prove it.

"In the early days I'd end up with a big scab which I'd tear off and have blood trickling down my face," he recalls with what sounds like genuine pride. "But I've got a bit more skilled at doing it over the years. The pain is still the same every night, but the scabs are smaller now.

"But even with a headache I couldn't not do it. It's been almost like a hit record for me. I couldn't let the crowd down."

And anyway Glastonbury, where he has gone down a storm at each of the last four festivals, is like a second home to him. It's also been kinder to Otway than some places.

"I got bottled off at the Reading Festival once, but it was my own fault," he recalls. Another of the traditional highspots of an Otway performance is a number called Down the Road where the singer continually imagines he can see famous people coming down the road and imitates them.

"This time at Reading we were the first act on the stage on the Sunday. Meat Loaf had played on the Saturday night and had been bottled off. So for a joke I thought I would do a Meat Loaf impersonation during Down the Road. Just for a laugh I suggested to the roadies that they chuck a couple of bottles at me.

"The audience got into it right away and this huge shower of missiles came flying towards the stage. I had to use my guitar as a shield and hide behind it for five minutes. Thankfully we had already planned it that day as our last number of the set."

It's a typical Otway story. The man has built a career out of disasters. Few people who ever saw his performance on what was once Britain's only TV rock show The Old Grey Whistle Test will ever forget it.

Performing his one hit (Cor Baby That's) Really Free with his erstwhile partner Wild Willy Barrett, he attempted to vault over an amplifier, hitting himself on the corner of it painfully in a delicate spot between his legs he collapsed in agony on top of his guitar player's lead and disconnected it, bringing the performance to an abrupt, but hilarious, end.

Otway had always been accident prone. In one club show he made a spectacular twelve foot leap landing on his hands, before falling flat on his back.

"I couldn't feel anything from my neck down for five or six seconds. The band kept on playing and the crowd were going wild. All I could think was that I hadn't seen a flash and I just hoped someone had taken a picture of it."

Mercifully he has never suffered any major lasting effects from his bizarre stage antics. "I've hade to have a few stitches," he says matter-of-factly. "But I've never broken anything.

"Although you know how lumps of gristle grow on top when you crack your bones, well I've got a couple of those," he adds in the manner of a war veteran showing off his battle scars.

Otway and Barrett knew one another at school. Otway was the sort of attention-seeking kid who would drink a bottle of ink in the playground to draw a crowd.

Barrett was more of the school bully. He had a reputation for stripping other boys, tying them down to a sled and pushing them into banks of stinging nettles. But when questioned about this in later life, he admitted he had only ever done that once and that his sole victim was the young Otway.

The two got together after Otway had seen a fortune teller who told he would be famous if he linked up with a blond-haired guitarist. Barrett was the only guitar player he knew, so he rang him up, invited him to form a duo and added on the end of the conversation: "By the way would you mind dying your hair blond?"

The fortune teller was however soon proved right. Really Free hit the charts at Christmas 1977, admitedly only making number 27. But it did sell 125,000 copies which would be enough these days for a number one.

And on the strength of it Polydor offered the boys a recording contract with a £250,000 advance, far more than was given by anybody to to other acts signed at the time like The Clash, The Jam or even The Sex Pistols.

Otway had managed to squander it in two months. His two biggest follies were buying a Bentley, although he couldn't drive, and recording the follow-up single Geneve.

Despite being signed at the height of punk, he decided the second single should be a love ballad in a Frank Sinatra style with a 100-piece orchestra. "I was in love with this girl at the time and I thought it would impress her having this lush record made just for her," he explains.

"Of course it didn't. She just laughed about it behind my back with her friends and still thought I was a complete jerk. I never heard from her again."

HOT-TIPS

Where do you start ?

A world of it's own . . . and there's so much to do and see at the festival

Yumm . . . Viking Burger

. . . just soak up the experience

RIGHT, you're here, with the traffic jams on the way now just a fading memory and there are dozens of top bands playing, but it's not just about the music.

You may well want to see Oasis, the Black Crowes or whoever is on the main and NME stages but don't let that be the beginning and end of your weekend.

Sitting in front of the main stage for 72 hours drinking crates of cider is missing the point. You might as well have stayed home and watched it on TV.

After all, although Glastonbury does have a fantastic line-up so do other festivals.

What they don't have is the unique Glastonbury vibe of love, peace, mud and horrific latrines.

It's only here that the bands happily stay for the whole weekend rather than flying in by helicopter 30 minutes before they're due on stage, then rushing back to their

PICKING UP THE VIBES OF LOVE PEACE AND MUD

mansion before the last nights have faded away.

Maybe it's the ley lines, or the summer solstice, but there's a lot more going on here than just a succession of rock bands.

Just look at the bustling market place where small-scale capitalism meets hippy-era idealism in a riot of colours, sounds and smells.

Then there's the food, hundreds of stalls offering you an around the world in 80 meals trip, if your stomach can take it.

From traditional fish and chips through couscous, curried goat, roast yam, falafel and of course the inevitable vegeburgers, there's something to satisfy every palate, as well as quite a lot that would be cruel to inflict on a cockroach.

Then there are the drinks. And you may need one or two over the course of the weekend, if only so that you can forget that you've forgotten to remember where you pitched the tent.

It's probably best to avoid the modern-day spivs knocking out the lager they bought last week in a French hypermarket.

No, look for the mulled wine, it's bound to be there somewhere.

This is the only place where families who arrived in the Volvo estate pitch their smart tent next to a bender which travelled by a converted ice-cream van, without the police being called in to sort it out.

Enjoy the culture clash, wander around the vast camp sites and wonder at the nature of an event that can bring such a wide variety of people together and make them feel, if only for the weekend, at one.

Look in on the jazz world and Avalon stages and marvel at the famous Green Field where the spirit of those early festivals has been reincarnated in the cynical 1990s.

After dark the raves are sure to start up at the market and elsewhere.

However dry it is there will enough mud somewhere to recreate that essential Woodstock vibe of getting at one with Mother Earth

And don't forget to savour one of Glastonbury's specialities, the totally specious and wildly implausible rumour that everyone hears and no one quite disbelieves.

Which superstars are camping incognito in the manner of The Beatles at Woodstock (except like the Fab Four they won't really be within 1,000 miles)?

Explore and enjoy — you wouldn't want to try most of this at home but then that's just the point.

You might as well get back exhausted, broke, mud-spattered, unable to remember much of what happened.

Festival boost for new style Radio 1

AMONG the 80,000 throng at this year's festival will be at least one first-timer, Radio One controller Matthew Bannister.

The festival fits ideally into Bannister's vision of the new Radio One, a station he insists on dragging kicking and screaming into the 21st century no matter what flak he receives.

This year sees One FM devoting 20 hours of live broadcasts to the festival — the biggest exposure it has ever had on the airwaves.

"Glastonbury for 25 years has been established as a major highlight of the festival season, and we have always covered it in some way over the years," he says.

"Last year we did our biggest ever coverage and this year we will top that. It's a very big cultural and musical event. It deserves that level of commitment.

Matthew Bannister

"The reputation of the event has turned it into something that people want to experience just for itself. The strength and quality of the acts appearing are almost a bonus.

"One of the great roles we play in an event like this is in taking some of that atmosphere out to the whole of the UK and to people who for whatever reason cannot be there."

Now 37, Bannister was barely of an age to go to secondary school at the time of the first Glastonbury. He was also a mere nine when Radio One first went on the air. The station of course had changed little in the intervening years, and therein has lain the new controller's problems.

Bannister has not had an easy ride implementing his changes. "The whole range of what we do now is much more exciting and we still deliver that to a really big audience, which is a fact that I think is now beginning to be appreciated," he says triumphantly.

"And if you are confident in the approach you are taking you can put up with a few people being rude about you."

The do's and don'ts

HOT TIPS BY MATTHEW GEORGE

DO — take care of your toilet rolls. By Sunday they will cost about £2-a-roll on the black market.

DO — remember where you pitched your tent. It's amazing how similar they all look at 2am and there will be about 50,000 there. So use a local landmark to get your bearings and remember, it all looks different after dark.

DO — use your suntan lotion if the weather is anything like the past two years, especially if you are one of those who like to get back to nature by stripping off. And don't get drunk and fall asleep in the sun.

DO — put on some warm clothing when it starts to get dark as it can get quite chilly (especially if you can't find your tent).

DO — make sure you drink lots of water if it's hot. Remember, alcohol may taste better but it will dehydrate you.

DO — remember to buy 95 Live, the official festival souvenir review which will be on sale for £1 at exits on Monday, or place a mail order at any information site. Why not send one to friends who couldn't come, too?

DO — seek advice from any information site if you need to. They're ready and willing to help.

DON'T — buy drugs. All the dealers should come equipped with periscopes, to show that they can see you coming. What they are selling could be lethal.

DON'T — leave anything valuable in an unguarded tent. There are people who go to Glastonbury to steal things rather than sound out the peace and love vibes.

DON'T — arrange to meet your friends "near the main stage" or "by the food stall". The site is vast and very crowded, so you'll need to be more precise if you want to guarantee catching up with the gang.

DON'T — be tempted to get back to that Woodstock spirit by taking your shoes off. You just don't know what you will be stepping on . . . or in.

DON'T — use white spirit to light your campfire. It could spell disaster and the fire brigade is busy enough as it is.

DON'T — take any notice of the jugglers, you'll only encourage them.

AND MOST IMPORTANT OF ALL . . .

DO — have an absolutely wonderful time.

SILVER JUBILEE

Different clothes (well, slightly) but the same mood: The Glastonbury Fayre of 1971

25 YEARS OF Glastonbury

1970: Inspired by a visit to the last ever Bath Blues festival, Somerset dairy farmer Michael Eavis decides to stage one of his own. He books The Kinks who, after reading a preview of the event in the Melody Maker, decide it is too small-scale for a band of their stature and pull out. Marc Bolan is booked as a late replacement. 1,500 attend. They each pay £1 to get in, but are given free milk.

1971: Billed as The Famous Glastonbury Fayre. Eavis passes over control to what he now terms "a bunch of rich hippies". The five-day festival is free and 12,000 people turn up. David Bowie performs as the sun rises. Quintessence, Melanie, Traffic, The Pink Fairies and The Crazy World of Arthur Brown are also on the bill. Meat is banned from the site. Top model Jean Shrimpton was among those handing out free rice and lentils.

1972-1978: Officially there are no festivals, only ad hoc events known as the Woodshed Concerts where performers like Ginger Baker, John Martyn and Ronnie Laine turn up and give village hall-type shows in the barn by Worthy Farm.

1979: Twelve thousand people pay £5 each to see, among others, Peter Gabriel, Steve Hillage and the Sensational Alex Harvey Band. The festival loses money and so is abandoned the next year.

1981: Eavis resumes control and builds the first permanent pyramid stage, intended to serve as a cow shed during the rest of the year. The council refuses to allow him a license, but surprisingly the magistrates overturn their decision. Hawkwind, Taj Mahal, Aswad, Ginger Baker and John Cooper Clarke head the bill which attracts an 18,000 strong crowd. The festival makes a £20,000 profit which Eavis hands to CND, only to find he should have held some of it back to pay the tax man.

1982: Aswad return and are joined by Jackson Browne, Van Morrison and The Thompson Twins. The posters for the event proclaim an appearance by the then-unknown U2, but no one now can recall them actually playing. 25,000 attend.

1983: Marillion, The Beat, Curtis Mayfield, UB40 and The Chieftains draw 30,000 people. Comedy starts to find itself a home at the festival too, with Rik Mayall, Ade Edmondsen and Alexei Sayle all on the bill.

1984: Fairport Convention, Elvis Costello, The Thompson Twins, The Smiths and Joan Baez pull in 35,000. Paddy Ashdown and Bruce Kent speak from the main stage.

1985: The year of the mud. The Style Council, The Boomtown Rats, Joe Cocker and The Pogues appear on the main stage and 40,000 turned up. Disaster follows when Eavis invites a group of travellers known as the Peace Convoy onto the site. They stage a mini-riot.

1986: A classical music tent is tried but fails to prove popular. On the main stage Madness, The Cure, The Housemartins, Simply Red and the Psychedelic Furs draw 40,000.

1987: 40,000 are entertained by Elvis Costello, New Order, Robert Cray and Van Morrison. 235 arrests after more convoy trouble. Eavis cancels the following year as a result.

1989: 50,000 see Van Morrison, The Pixies, Elvis Costello and The Wonderstuff.

1990: The biggest yet with 65,000 attending. Sinead O'Connor, The Happy Mondays, Ry Cooder and The Cure top the bill. Yet more 'Peace' Convoy trouble forces the abandonment of the next year's festival.

1992: The attendance climbs to 70,000. The troubles are a thing of the past. James, Lou Reed, Carter USM, The Levellers and Shakespear's Sister are joined on the bill by the promise of a surprise guest. It turns out to be Tom Jones, who astonishingly is the hit of the festival.

1993: Inspired by the success of Tom Jones the previous year, Eavis tries to book Shirley Bassey. She turns him down. He settles instead on Rolf Harris as the surprise attraction, alongside more predictable festival fare such as The Kinks (finally turning up 23 years after first being booked), The Velvet Underground who had reformed just for the year, Robert Plant and Suede.

1994: An 80,000 sell-out again. The famous pyramid stage burns down in mysterious circumstances a week before the festival. The Bishop of Bath and Wells dances by the side of the stage during a performance by his new friend Johnny Cash. The Levellers, Elvis Costello, Bjork, Nick Cave, Paul Weller, Blur and James star. Van Morrison pulls out at the last minute and is replaced by The Lemonheads. Channel Four bring live TV coverage of the festival to the nation for the first time.

FACT FILE
OASIS

☐ What makes them so important?

A clutch of half a dozen near perfect pop singles including their first chart-topper last month with Some Might Say; a Brit award as the best new band of last year; 250,000 sales of the debut album Definite Maybe; and a constant splurge of headlines.

☐ Why the headlines?

They seem to court controversy through constant bickering and fisticuffs among themselves and a desire to smash up hotel rooms in a traditional rock 'n' roll fashion, coupled with an unfortunate tendency to record songs that some think sound a wee bit too familiar.

The New Seekers are taking them to court alleging that their second single Shakermaker was a tad too similar to I'd Like To Teach The World To Sing.

☐ Is the aggression part of the frustration of trying to deal with too much success too soon?

No, it's been there from the start. The whole thing started for them in May 1993 when they accompanied fellow Mancunian band Sister Lovers to a gig in Glasgow and then threatened to smash the place up if they weren't allowed on the stage too.

Creation Records boss Alan McGee, in the crowd that night, signed them up on the spot.

☐ What are they up to at the moment?

Breaking in their new drummer Alan White, brother of the bloke who played at Glastonbury last year with Paul Weller, after founder member Tony McCarroll quit on the day that Some Might Say made number one. Recording their second album and threatening to split up.

☐ Why?

Noel Gallagher told the NME this month: "I don't see this going on forever. There are only so many anthems you can write. I'd say the next album will be the last."

☐ What others say about them.

"Music that creeps through your intestines, squeezes your kidneys and proposes to your heart," NME. "Rock 'n' roll, they're giving you the best years of their lives," Vox magazine.

☐ What they say about themselves.

"We sound like the best bits of every band that anyone's ever liked," Noel Gallagher in an interview with the Daily Telegraph.

"Music for me at the moment is dead. It's poncey and serious and everyone's got to make some sort of statement, whether it be about park life or their feminine side or politics.

"But we're a rock 'n' roll band and we say all you need is cigarettes and alcohol," Noel again, explaining the ethos behind one of their biggest hits to the NME.

INTERVIEW

Just sailing along with the Vulgar Boatmen

AS a small child Robert Ray's father took him out to the baseball field opposite the hospital where he worked in Memphis to see Elvis Presley.

"Elvis was a big deal in Memphis, but not in the rest of the country then. He hadn't even made his first records for Sun," said Ray.

In later life he would also watch The Beatles as they conquered America and the Sex Pistols on the brief U.S. tour during which they split up. "I just wish I'd seen The Jam, but I never got the chance," he says wistfully.

Now a 51-year-old college professor in English and film studies, he is also one of the twin leaders of the subtle quintessential American rock stylists the Vulgar Boatmen.

The other is guitarist Dale Lawrence, nearly a generation younger and a former student of Ray's. Lawrence had attended a class by the professor on song lyrics and on hearing his Elvis Presley story decided he just had to meet him.

With Ray unwilling to abandon the steady income of his academic career to pursue fame and fortune as a rock star, the Vulgar Boatmen have had a bizarre history over the past 14 years.

When Lawrence moved to Indianapolis, Ray stayed in his college in Florida and the pair would write songs together by sending each other tapes through the post.

For a long while they both lead separate versions of the band. And on a given night you could see two Vulgar Boatmen bands playing at opposite ends of the country.

"Sometimes the two bands would get together and our shows would be like a bad school play, with people wandering around all over the place," says Lawrence.

Their English debut, earlier this month at London's Splash Club as a warm up for Glastonbury, marked Ray's first show with them for two years and saw them booted unceremonially off stage after an hour because the stage manager there had never heard of them and was anxious to get the next band on.

"Even so it still seemed more civilised playing over here because everything seems to end at ten or eleven."

FRASER MASSEY

GRAND OPENING OFFER
FROM 1ST JULY
Buy 2 pairs ladies shoes of distinction for the Price of 1
Paul Thomas & Co.
1st Floor, The Galleries
Broadmead Bristol

END OF SEASON
SALE
STARTS SATURDAY 24TH JUNE
TO MAKE ROOM FOR AUTUMN BEDDING
BEDDING PLANTS, SHRUBS, CONIFERS
* BEDDING PLANTS FROM £1.00 PER BOX
* GROW BAGS
* 10% OFF SHRUBS, CONIFERS, ROSES & FUCHSIAS - 75p
FRENCHAY PARK NURSERIES
(Off B4058) Frenchay Park Road, Frenchay, Bristol
Tel: 958 4371
(Wholesale enquiries welcome)
Shamrock Horticulture

GLASTONBURY 95

SILVER JUBILEE

Dancing all around their hats since 1970: Steeleye Span

25 YEARS OF Steeleye Span

1970: Determined to build on the folk-rock experiments he had started with Fairport Convention, Ashley Hutchings, known as Tiger because of his aggressive reputation on the football field and later changed to Tyger because he thought it sounded more arty, forms a band with English folk club duo Tim Hart and Maddy Prior and the Irish husband and wife team of Gay and Terry Woods. Taking their name from a ballad about an early 19th century Lincolnshire waggoner, they disappear in the spirit of the time into the Wiltshire countryside for three months to get it together. Prior and Gay Woods rehearse together while crocheting and embroidering as the band work on their debut album Hark The Village Wait.

1971: With Gay and Terry Woods having returned to Ireland to form Dr Strangely Strange before Steeleye have even made their live debut, the band record their second album Please To See The King with their replacements, folk club veteran Martin Carthy and unknown London music shop assistant Peter Knight.

1972: Anxious about flying, Tyger Hutchings quits in the run-up to an American tour. Carthy chooses this moment to return to solo work. New recruits Rick Kemp, Bob Johnson and Nigel Pegrum join Hart, Prior and Knight to form what will be regarded as the classic Steeleye Span line-up. But that year's album, Below The Salt, manages just one week in the charts, at No 43.

1973: The band enjoy their first hit single with the Christmas carol, Gaudete. The album Parcel of Rogues reaches No 25 and clocks up five weeks in the charts. They play Bristol's Colston Hall, when David Naylor writes in the Western Daily Press: "They can do anything with music. They began with their famous harmony singing, pure and angelic. They went on to traditional reels, folk songs and an hilarious send-up of rock and roll, and bluegrass at its best."

1974: Their fifth album Now We Are Six, produced by Jethro Tull's Ian Anderson and featuring a guest appearance by David Bowie, is their first to grace the album chart top twenty, reaching number 13 on March 23 and staying around for 13 weeks.

1975: Comic actor Peter Sellers makes a guest appearance playing ukelele on one track of the album Commoner's Crown. It reaches No 21 and stays on the chart for just four weeks. But commercial success is just around the corner, and Steeleye Span's follow-up All Around My Hat, recorded with the help of Womble producer Mike Batt, gives the band a top ten single and peaks at No 7.

1976: Now past their commercial best, the band resort to increasingly desperate gimmicks to attract attention. During one London concert they drop pound notes on the audience; earlier, in an Australian tour, they had held a raffle with a top prize of 12 hours with a band member of your choice.

1977: They announce they are to take a six month break from each other. Johnson and Knight quit anyway. Carthy returns to the fold bringing with him accordian virtuoso John Kirkpatrick. Prime Minister James Callaghan sings with the band at an Amnesty International rally in Trafalgar Square.

1978: They announce they are to split and go out across the country bidding a fond farewell to fans. "Every band should do a farewell tour, preferably like us in mid-career. It was wonderful," Prior is later to remark. But the album of the event, Live At Last, sinks without trace.

1981: After they reunite in 1980, the late 1972 line-up headlines the Cambridge Folk festival.

1982: Hart leaves. The band remains in some disarray throughout the Eighties. Prior and Kemp marry and lead a band of their own. Pegrum busies himself with running a studio and a record label and will later join The Barron Knights. Johnson opens a restaurant

1986: They reform as a four piece with Johnson, Kemp, Knight and Prior. Meanwhile Terry Woods returns to the limelight as a member of The Pogues.

1989: They settle into a steady five piece line-up of Prior, Johnson and Knight together with a new rhythm section of Tim Harries (bass) and Liam Genocky (drums).

1995: Steeleye Span celebrate their 25th anniversary with a double CD compilation set, Spanning The Years, and an appearance at Glastonbury in which Gay Woods returns to join the current line-up. The festival also has Carthy on the bill as a solo performer.

GLASTONBURY 95

INTERVIEW

Gone fishing: The Saw Doctors relax between festivals by angling, partying with Vogue models, winning lotteries . . .

The Doctors' Irish angle

SAW Doctors singer Davy Carton stays back at the band's Galway offices, deserted by the rest of them who've gone straight on a fishing trip following an extraordinary party the night before at Limerick Castle.

"There was this photographer from Vogue taking pictures of these model girls at the castle and he wanted to get a bit of atmosphere, so he invited the band down to play to get the models dancing.

"It was an amazing party. Very bizarre. Not just like anything you've ever seen before at all. And then afterwards as the morning broke they all just headed off fishing. But I hadn't got the patience to fish myself. Anyway I get sunburned too easily," he laughs.

The boys have returned home to Ireland in between their two major English festival dates of the summer, at the Fleadh in London at the start of this month and now Glastonbury. The Fleadh marked the festival debut of new keyboard player Derek Murray, though he'd actually played his first English date with them in December in someone's front room.

"That was a great crack," says Davy. "We'd run this competition with the people on our mailing list with the first prize being the right to stage the opening date of our tour in your home. So we all poured off the tour bus in Bradford and straight into this guy's living room and started playing."

Few bands have as strong a link with their audience as the Saw Doctors or work as hard to try to include them in everything they do.

They are bringing more of their competition winners with them to Glastonbury as prizes in a further contest and are launching yet another raffle to invite fans along to the launch for their third album in September, which will be held in a remote island off the coast of County Mayo. In keeping with the spirit of the band, the winner of that one receives not just free travel and accomodation, but also £75 worth of drinking money for the trip.

Derek Murray meanwhile, Davy reports, is settling in well with the band. "We've known him for years, it's not like having a stranger join us. He's a natural." He replaces Tony Lambert from the line-up who last played Glastonbury, Tony having retired last year after scooping £1 million in the Irish lottery.

"We still see Tony, he's rocking along and enjoying the high life now." His win though has not inspired the rest of them to take up the lottery too.

"I don't do it because I'd be frightened to win that much," says Davy. "I wouldn't know what to do with it all."

"I don't think the rest of them are doing it either. Or if they are, they're doing it on the sly."

Fraser Massey

What to do if it's a real scorcher

THIS year's festival is set to be a scorcher in more ways than one . . . the weather is forecast to be fantastic.

But while the sunshine will be welcome, as hundreds of acres of mud can put the dampers on the best festivals, it will cause a few problems.

With the temperature likely to rise to at least 77F Nich Woolf of Avon Ambulance Service appealed to fans to take precautions.

"People must be prepared for sunburn, which is something that will ruin their festival," he said from the site.

"It will also be important to drink plenty of water and be careful about too much alcohol.

"And it might surprise some people but last year we had a lot more problems with asthma than we did over the more publicised things like drugs.

"So we just ask people to use their commonsense. Asthmatics should be careful as there will be a lot of dust.

"People should remember to bring lens cleaning solutions if they wear contact lenses and bring nappies if they are bringing babies.

"And don't use gas burners in tents and be careful when changing gas cylinders.

"You're there to enjoy yourself but you can spoil the whole weekend if you hurt yourself."

The medical team is nearly 300 strong and includes dentists, psychiatrists and midwives.

There are also teams who do safety assessments, liaise with the local authorities and generally help prepare the site.

GLASTONBURY

95 LIVE

The instant review of 1995 to complete your experience.

On sale at Exits from Monday morning for £1

OR

Order your copy by completing this form to have it mailed. Hand it to Information with £1.40 (to cover p&p) Send it to friends who could not come?

NAME .....

ADDRESS .....

.....POSTCODE.....

Knickerbean

SUMMER SALE

OF TOP INTERIOR DESIGNER CURTAIN AND UPHOLSTERY FABRICS Starts

FRIDAY, 23RD JUNE

Extensive reductions on thousands of yards of fabrics:
* Superb quality glazed chintzes from leading designer houses from £5.95/yard
* Cotton prints from as little as £3.95/yard
* Moires from only £4.95/yard
* Fire Retardant upholstery fabrics from £6.95/yard
* Checks, stripes, upholstery weaves, damasks, brocades, linens and linen unions

...and many, many other bargains you can't afford to miss!

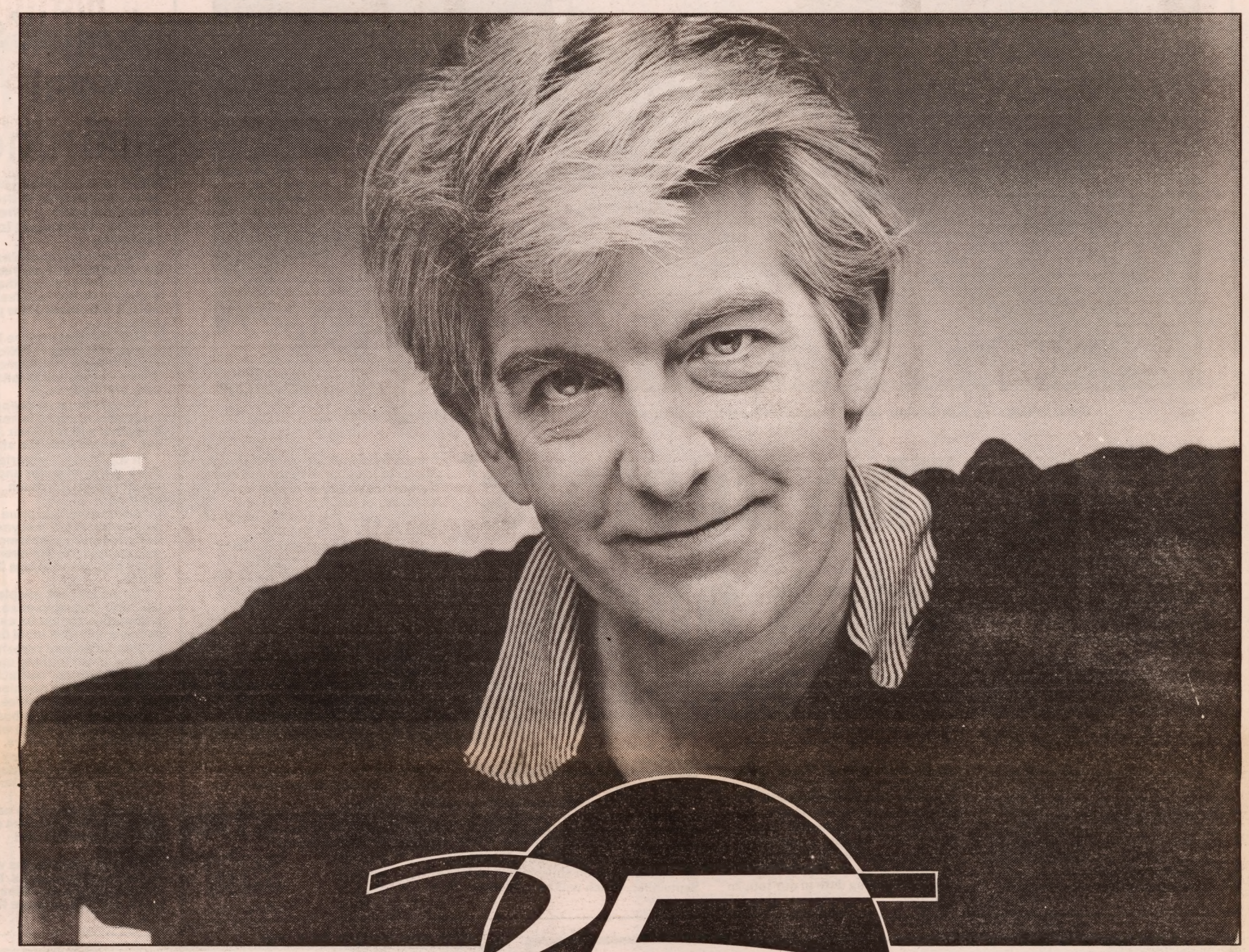
Knickerbean

5 Walcot St (opposite Podium Car Park)
BATH

Tel. 01225-445741

Open Mon. - Sat. 9.00-5.30

SILVER JUBILEE



Millionaire after all these years: The multi-talented Nick Lowe

25 YEARS OF Nick Lowe

1970: Basher as he is known, a former member of the failed Sixties pop group Kippington Lodge who recorded five flop singles, is a member of respected British country-rock outfit Brinsley Schwarz who have antagonised most of the rock media by failing to live up to the hype of their extravagent launch by an over-zealous record company.

1972: Brinsley Schwarz become the first established band to join the flourishing UK pub rock scene and also appear on one track for the Glastonbury Fayre compilation album.

1974: Lowe and the rest of Brinsley Schwarz appear under the guise of The Electricians in the David Essex rock movie Stardust.

1975: Brinsley Scwarz break up having never enjoyed the success they so richly deserve. Lowe pens the bewildered hippie anthem (What's So Funny 'Bout) Peace, Love and Understanding for their final album The New Favourites Of Brinsley Schwarz. It is the tune that will eventually make his fortune.

1976: As a solo artist he is the first act signed to Stiff Records. As the label's house producer he is also the man behind the controls on the first British punk record, New Rose by The Damned.

1977: He produces Elvis Costello's debut album My Aim Is True and will subsequently work on the next four Costello albums. He embarks on a package tour of Britain in company with Costello and other Stiff artists Ian Dury, Wreckless Eric and Larry Wallis.

1978: Has a top ten hit with I Love The Sound of Breaking Glass and also sees his debut solo album Jesus Of Cool (retitled Pure Pop For Now People for the American market) scrape into the charts. Forms a touring band Rockpile with Dave Edmunds, but for contractual reasons Rockpile will not be able to release an album until 1980. Explaining his failure to achieve widespread recognition, he says: "I don't think I'm particularly talented. What I have got, which a lot of people don't, is an eye for style and for people with style. I can recognise it. I don't even think that I have it, but I can certainly recognise people who have got it, which I think is a talent in itself."

1979: Makes number 12 in the singles charts with Cruel To Be Kind. Produces The Pretenders debut single Stop Your Sobbing. Marries country singer Carlene Carter, the step-daughter of Johnny Cash.

1981: Rockpile split up. Their big hit, Girls Talk, is a big radio favourite to this day — the quintessential sound of New Wave.

1982: Nick The Knife just nicks the Top 100 — it manages two weeks at No 99. Dave Edmunds remarks: "I always want Nick on stage with me. He's just so exciting. You just look around and everyone's grooving. And I love it when Nick starts grooving. 'Cos I start grooving."

1984: Lowe and Carter divorce, though he remains on good terms with both his ex-wife and his father-in-law. In 1994 Cash will record Lowe's The Beast In Me for his critically acclaimed American Recordings album. Lowe continues to write, record, perform and produce with varying degress of success throughout the '80s.

1985: Nick Lowe And His Cowboy Outfit have a U.S. hit with I knew The Bride When She Used To Rock 'n' Roll.

1989: He joins Elvis Costello on stage at the Colston Hall, after supplying the support act. Costello has been giving the performance of his life, with versions of Shipbuilding and Watching The Detectives that shock the audience into breathlessness, but when Lowe retakes the stage, the passion incredibly moves up a gear. Lowe may have been left behind in the fame stakes, but it is clear his mere presence can still inspire Costello to his artistic peaks. The two duet on *that* song . . . (What's So Funny 'Bout) Peace, Love And Understanding.

1992: Forms the supergroup Little Village with John Hiatt, Jim Keltner and Ry Cooder. But they break up after one world tour.

1994: Uses the break-up of his relationship with TV presenter Tracey MacLeod as the inspiration for his finest album to date, The Impossible Bird, but is dropped by his record label Warner Bros. The record is instead picked up by Demon, the label part owned by his former protege Elvis Costello.

1995: Becomes an overnight millionaire when he receives a royalty cheque for the Curtis Stigers recording of his old Brinsley Schwarz tune (What's So Funny 'Bout) Peace, Love And Understanding on the soundtrack to the Kevin Costner movie The Bodyguard. Curiously, though the song features prominently on the soundtrack album, it is unnoticable in the actual movie.

WHO CARES?

Yes, it's a crowd

Festival fun but if something goes wrong help is on hand

THE 140-strong Wagonshed Welfare volunteer team moved into their offices next to the farmhouse on the festival site yesterday lunchtime and will man their positions round-the-clock until Monday.

...but you could get lonely

The team, lead by organiser Mary Tracey, are a diverse bunch of solicitors, barristers, doctors, nurses, drugs workers, social workers and even one Royal Shakespeare Company actress.

Their work involves helping out in three major problem areas.

Firstly, there is General Welfare — assisting those who have lost their friends; those overwhelmed by and unable to cope through being disturbed by the sheer size of the festival; and people with drug and alcohol related problems.

Then there is Lost and Found property; and finally Lost Children, a task they take up principally at night-time when the children's area has closed down.

The Wagonshed name derives from the farm building they have traditionally occupied on the festival site.

"In itself that is useful. People who are disturbed find that being in a solid building away from the sea of tents is quite comforting in itself," says Mary.

But lost and stolen property, she reveals, is increasingly more of a problem.

"Theft has become almost an organised crime on site. It works on a slash and grab basis, thieves slash open tents and clean people out.

"Then they dump the stuff they don't want in one big bundle and it's very difficult after that reuniting people with their things. But we have quite an impressive success rate.

"Crime is the downside of the festival, but there is an upside too.

"People are always willing to help someone with problems.

"For example, we never have any difficulty getting someone home who has had all their money stolen, because there are so many people who come forward offering to give lifts."

Message home hotline for festival runaways

HUNDREDS of people go missing in Britain every year — and Sophie Woodford is hoping that some of them may turn up at Glastonbury.

The National Missing Persons' Helpline was set up in 1992, and this year, for the first time, the charity will be manning a stall from one of the festival's information stands with posters of missing people who may be in the area.

"Every year we get families who say: 'We're sure our daughter's with travellers or will turn up at Glastonbury'," says Sophie, who will be on site to assist with inquiries for the duration of the festival.

Although the NMPH was set up to support the families left behind when people go missing, it also runs a second helpline called Message Home, which encourages missing people to come forward and leave a message for their families.

"This is the side of the operation that we'll be stressing at Glastonbury," says Sophie.

"If, for instance, there are runaways who want to contact a teacher, social worker, family, whatever, they can do it through us. In that sense we're a sort of mediation service."

NMPH helpline numbers are 0500 700 700 to report a missing member of the family; and 0500 700 740 for anyone missing who wishes to re-establish contact through Message Home. All calls are free.

Days of Bolan, Bowie and a sip of free milk

A SPECIALLY produced magazine tracing the highs and lows of the Glastonbury Festival's long, strange history will be on sale at the site.

Glastonbury: The First 25 Years was put together by Bristol journalist Campbell Stevenson.

The magazine is a celebration of the festival's history since Michael Eavis hosted a gathering of 2,000 people at Worthy Farm in 1970.

It includes features on that event — when the £1 entrance fee included free milk — and the following year when the famous pyramid stage made its debut.

There are articles on Marc Bolan and David Bowie, who were among the stars of the first two festivals, and picture spreads on the 1980s and 1990s as Glastonbury grew from its modest beginnings.

Campbell has persuaded luminaries such as Billy Bragg, the Waterboys' Mike Scott and Bath-based pranksters the Natural Theatre Company to contribute, and Peter Gabriel has provided a poem.

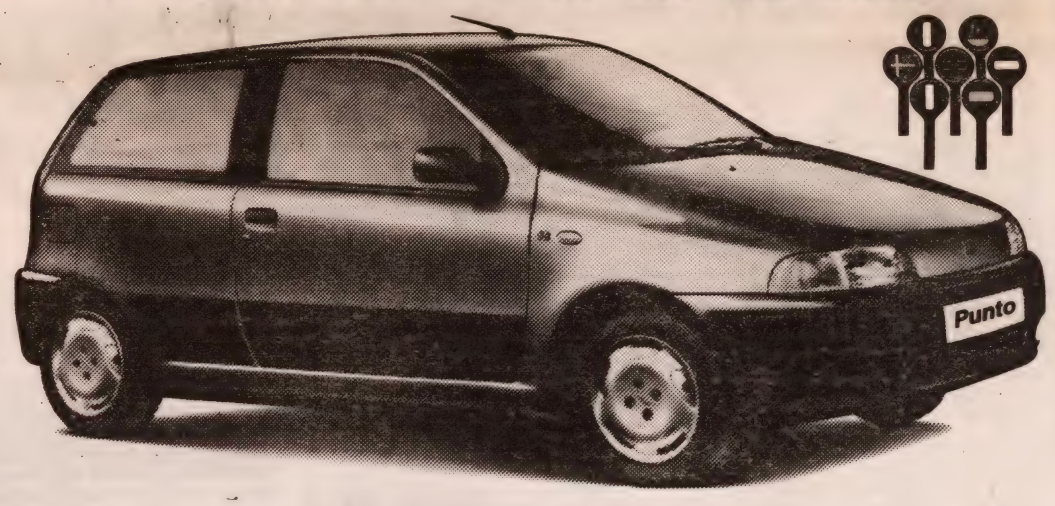
And there are details on where the money from the festival goes, a profile on the main man Michael Eavis and many other articles.

The magazine is a snip at £2 and can be bought at all information points on site, where the programme is also available.

ON THE OTHER HAND . . .

Glastonbury: The Festival, a small book published by Albedo Press and consisting of a motley collection of black and white photographs, is a disappointing attempt to trace the history of the festival pictorially. A missed opportunity.

IT'S EUROPEAN CAR OF THE YEAR.
IT'S ONE OF THE SAFEST CARS IN ITS CLASS.
IT LOOKS BRILLIANT.
IT DRIVES EVEN BETTER.
IT COSTS JUST £7199 ON THE ROAD.



BUT DON'T TAKE OUR WORD FOR IT.
THERE'S ONLY ONE WAY TO FIND OUT HOW GOOD THE PUNTO REALLY IS...
TAKE IT FOR A TEST DRIVE!

FIAT EASIPLAN — TYPICAL EXAMPLE

NEW PUNTO 55 S 3 DOOR £7198.53 (ON THE ROAD)	DEPOSIT 34.99% £2518.53	AMOUNT BORROWED £4680.00	TERM: 25 MONTHS	1ST PAYMENT INC. ADMIN. FEE OF £60 – £128.95
23 MONTHLY PAYMENTS OF £68.95	FINAL PAYMENT £3746.00	APR 9.3%	INTEREST CHARGED £720.80	TOTAL PAYABLE £7979.33

PUNTO 55 S, 3 DOOR £7198.53 ON THE ROAD

NOW AVAILABLE FROM YOUR LOCAL FIAT DEALER

CAST OF CHIPPENHAM LTD CHIPPENHAM TEL: 01249 655757
HUTTONS MOTOR CO WESTON-SUPER-MARE TEL: 01934 812244
AUTOTREND LTD BRISTOL TEL: 0117 9659491
MINEHEAD AUTOS LTD MINEHEAD TEL: 01643 703379/703238
COUNTY GARAGE LTD TAUNTON TEL: 01823 337611
EVANS HALSHAW QUEDGELEY, GLOUCESTER TEL: 01452 724333

FIAT EASIPLAN IS ONLY AVAILABLE ON NEW RETAIL SALES. APPLICANTS MUST BE AGED 18 YEARS AND OVER AND THE OFFER IS SUBJECT TO STATUS. FIAT EASIPLAN IS ONLY AVAILABLE THROUGH FIAT MOTOR FINANCE AT PARTICIPATING DEALERS. A GUARANTEE MAY BE REQUIRED. WRITTEN QUOTATIONS AVAILABLE ON REQUEST. OFFER ENDS 31.8.95. FIAT MOTOR FINANCE, 3 PRINCESS WAY, REDHILL, SURREY RH1 1NP. FIAT MOTOR FINANCE IS PART OF THE LOMBARD GROUP.

FIAT PUNTO FIAT

PROFILE

P.J. Harvey

IT'S THE RETURN OF THE NATIVE AS POLLY SINGS THE BLUES — WESSEX-STYLE

DORSET and Somerset have thrown up an idiosyncratic bunch of musical stars. Adge Cutler, Acker Bilk, The Wurzels, The Yetties and now . . . PJ Harvey.

Polly Jean, the gravestone sculptor's daughter from just outside Yeovil on the borderlands of those two counties, is curiously just as much a product of the Wessex landscape as any of her comic yokel scrumpy-swigging musical predecessors.

But it is the eerie windswept isolated desolation of her homeland that informs her doom-laden mutant blues rather than the cheery, rustic, straw-chewing image of the West that is normally kept solely for the tourists.

Harvey's bleak lyrics have their spiritual roots in the sourly grim world view of Wessex's most famous son Thomas Hardy, but her musical influences are much harder to spot.

Born in 1970, the year of the first Glastonbury, she grew up in a musical household. Her parents, who she later cheerfully described as hippies, would play their favourite '60s records — Dylan, Neil Young and Beefheart — over Sunday lunch.

Their home was also a haven for visiting musicians from London. R'n'b piano player Ian Stewart, the man described as the sixth Rolling Stone, was a regular house guest.

Listen carefully and you can still hear touches of all that in the PJ Harvey sound — most prominently Beefheart and old r'n'b and blues men like Robert Johnson and Howling Wolf.

There's also a little bit of '70s New York punk icon Patti Smith, and even some Nick Cave and Tom Waits lost somewhere in the blend.

Polly was in her first band by the age of 14. Offered a place at St. Martin's College of Art in 1991 to study sculpture, she moved to London but left after six months — according to some reports on the verge of a nervous breakdown after a failed love affair.

Meanwhile her music was gaining her attention. Two sombre and threatening albums Dry and Rid of Me (the latter seemingly about her love affair) were recorded with Somerset musicians Stephen Vaughan and Rob Ellis and came out in 1992 and 1993.

After a quiet 1994, notable solely for a duet with Bjork on the Rolling Stones classic Satisfaction during the Brit Awards ceremony, she re-emerged this February with a new album and a new band.

To Bring You My Love tones down her psychotic edges a little and as a reward now seems set to become her first million-seller.

The new line-up comprises guitarist John Parrish (who she had played with years before in the Bristol band Automatic Diamini), French drummer Jean-Marc Butty, bass player Nick Bagnall from London, and two San Franciscans Eric Feldman on guitar and Joe Gore, a former Tom Waits associate, on keyboards.

Sporting a bizarre bug-eyed and leopard-skin clad visual image, she introduced the band in a warm-up gig for the current world tour — where else but in her native Somerset at the Gardens nightclub in Yeovil in March.

FRASER MASSEY

Truth

Enigmatic: Beth Gibbons of Portishead

GLASTONBURY 95

about TripHop

By Fraser Massey

THE last embers of the Manchester scene had barely burned themselves out when the nation's self-appointed style gurus started searching for the inevitable next big thing and lighted on Bristol.

The phrase trip-hop was coined to describe the city's music. And to those who smiled wryly while knowingly waiting for the hype to blow over, what happened next came as something of a surprise.

Portishead sold 250,000 copies of their debut album Dummy in Britain, enough to earn a platinum disc, and then followed that by shifting twice as many in the U.S.

Massive Attack who attained domestic critical and commercial success in advance of Portishead then found themselves poised to consolidate that worldwide with an appearance on the soundtrack of the new Batman movie, plus a collaboration with Madonna.

And Tricky last month released what is the only essential purchase of 1995 so far with his debut album Maxinquaye.

With Earthling now waiting in the wings, the Bristol trip-hop scene is flourishing with the monthly style-bibles and Sunday supplements following the lead of the music press in lavishing acres of newsprint describing and dissecting it.

None of the main protagonists is too happy about being lumped stylistically together in all this media attention. As with all musicians they prefer to be judged individually.

But the similarities are clearly there, with all but Massive Attack favouring the duo format of vocalist and backroom studio boffin. And it is an incestuous and self-contained scene, with all the acts having at least some link with one of the others.

Tricky began rapping with Daddy G, Mushroom and 3-D while they were The Wild Bunch, and when they became Massive Attack and released Blue Lines in 1991 he contributed to three songs.

HOW BRISTOL SOUND HAS TURNED THE HYPE ON ITS HEAD AND PUT STYLE BACK INTO POP'S MAINSTREAM

Geoff Barrow from Portishead was the engineer-cum-teaboy during the recording sessions for Massive Attack's Blue Lines album.

Earthling's Tim Saul helped out during the recording of Portishead's Dummy album and now Geoff Barrow has repaid the compliment on Earthling's debut album Radar. And so it goes on.

Each week now brings some fresh-faced journalist from a different, far-flung corner of the globe to Bristol to report back on the world's most happening city to their readers.

The ethnic melting pot which boasts a cauldron of black and white music styles tends to figure widely in their colourful explanations of the origins of trip-hop; some too throw in a reference to the laid-back nature of the West of England as a pointer to why such a mellow ambient groove might have made its home here.

All of which explains the excitement surrounding this year's Glastonbury which boasts rare appearances by Massive Attack, Tricky and Earthling — plus, in a late, unadvertised, surprise addition to the festival bill, Portishead.

TRICKY

Personnel: Tricky (aka Adrian Thaws) and Martina

How they met: He chatted her up outside her school gates while she sneaked out for a crafty cigarette in 1991. She's seven years younger than him and was only 15 at the time.

Little-known facts: Tricky spent four days in jail aged 17 for dealing in forged £50 notes. The album title is an anagram of the name of his mother Maxine Quay, who died when he was four.

Desperate attempts to distance himself from the Bristol trip hop scene: "Everytime someone mentions my name, they mention Portishead and Massive Attack too, and vice versa. it's like we are all sleeping together or something — it's driving me mad" (Interview with Independent on Sunday).

What he says about himself: "I'm not stable. I was a problem child and you can hear that in the music" (Interview with The Face).

What others say about him: "The Christopher Lloyd of trip-hop" (Select); "Strange and outlandishly gifted" (Melody Maker); "Maxinquaye is one of the greatest albums of the decade, already" (I.D).

PORTISHEAD

Personnel: Geoff Barrow and Beth Gibbons.

How they met: Geoff held auditions and recruited Beth who previously had been singing Janis Joplin songs in pubs

Little-known facts: They got their first mention in the press when Neneh Cherry dropped their name in an interview with The Face... unfortunately she called them Porter's Head.

Desperate attempts to distance themselves from the Bristol trip-hop scene: None. How could they? With a name like that, they're stuck with their West Country links.

What they say about themselves: "I never did my music to be cool. I did it so that people I rate would say it was really good" (Geoff in an interview with the Ohio-based magazine AP).

What others say about them: "The sound of a soul skewered and ripping out every last twisted knot of pain" (Melody Maker).

EARTHLING

Personnel: Tim Saul and Mau.

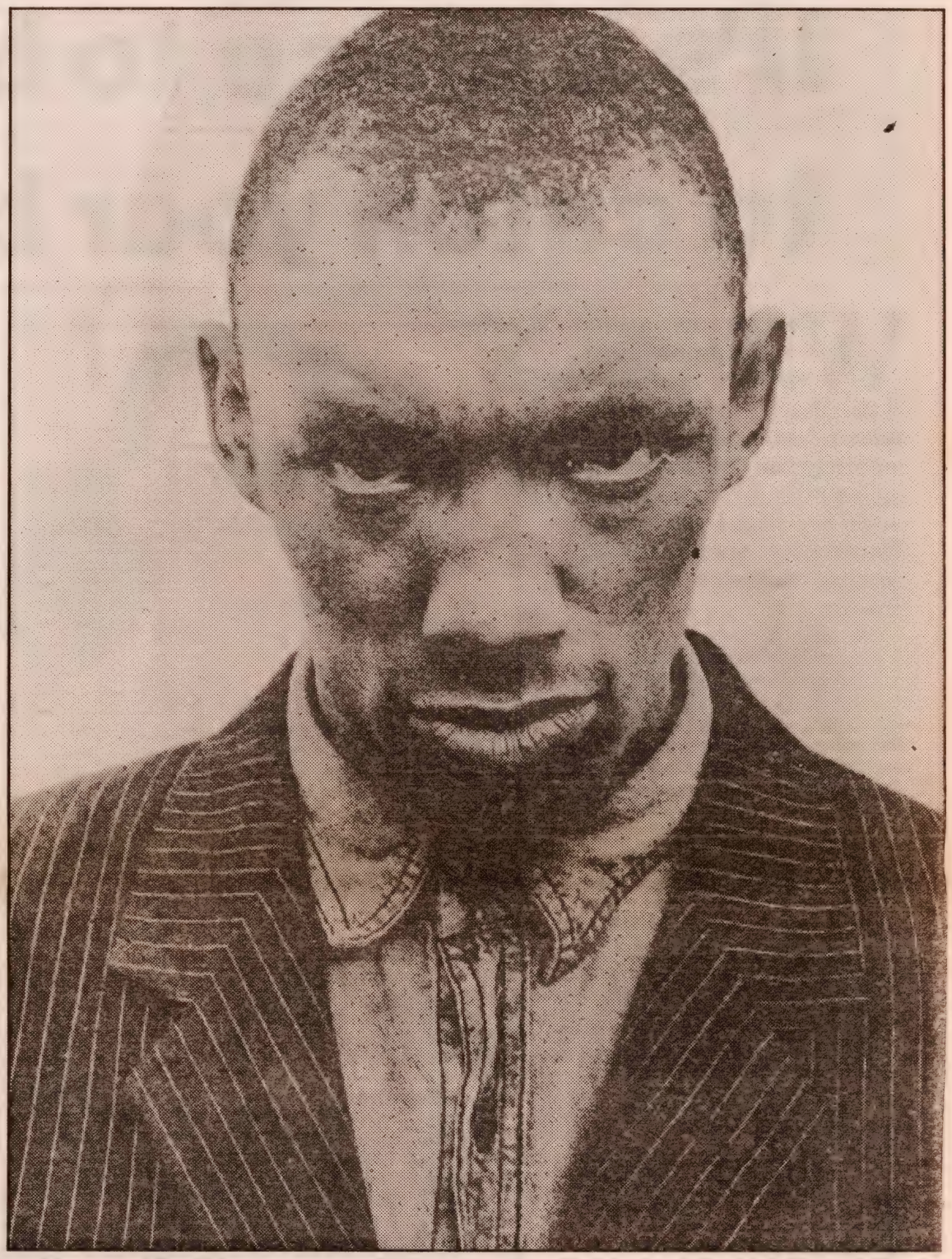
How they met: Saul advertised for a creative partner. Mau answered.

Little-known facts: When they got their recording contract with Cooltempo, they sent a couple of go-go dancers around to the office to perform on the managing director's desk by way of saying thank you.

Desperate attempts to distance themselves from the Bristol trip-hop scene: "We'd rather talk about what makes us different from the others, rather than the same" (Tim Saul in an interview with Dazed And Confused).

What they say about themselves: "We aren't afraid to be flippant, to have lines that mean nothing because they have their own strength, their own value" (Tim on the Cooltempo press release).

What others say about them: "Intoxicatingly imaginative" (Q magazine); "Superbly seedy" (Music Week).



Tricky: I was a problem child and you can hear that in the music

MA/PG Dip Counselling

This two year part-time course (1 day a week), is designed to provide the flexibility and opportunity for a comprehensive in-depth study of counselling.

The course is unit-based and delivered through lectures, seminars, practical workshops and experiential programmes. The course is part of a modular Advanced Professional Studies Programme which is validated by Bath College of Higher Education.

For further information and details of other counselling courses, please call Mike Johnston-Price, Programme Manager, on 01458 844405, or write to him at Strode College, Church Road, Street, Somerset, BA16 0AB.

STRODE College

Strode College is a Further Education Corporation of Charitable Status providing high quality education and training for the Community

INTERVIEW

'The thing about Bristol is it's a place to breathe, to catch your breath . . .'

WHEN pony-tailed record company scouts and the rest of the music media circus descended on Bristol recently for the week-long series of seminars, gigs and radio broadcasts known as Sound City, there was one glaring omission from the line-up.

The music biz may have chosen Bristol to pay tribute to what's come to be known as 'the Bristol sound' — yet, ironically, the band often regarded as the pioneers of that sound were conspicuously absent from the week's proceedings.

"It's not in the nature of what we do," explains Massive Attack's Daddy G. "We don't want to do 20-minute slots and we're not really radio-based."

In the cold light of print, this might seem like an arrogant attitude. But, if anything, Massive Attack are a modest bunch, shying away from the shallowness of celebrity and refusing to be railroaded into anything inappropriate that would undo the reputation for quality they've spent years building up.

Then again, they're no normal band. Daddy G, 3-D and Mushroom are at the core of this collective, roping in collaborators along the way — in much the same way that Jamaican sound systems and rappers work.

MODEST MAGICIANS . . . . MASSIVE ATTACK

In fact, before they were Massive Attack, way back in the early Eighties, they were known as The Wild Bunch, a regular attraction at the annual St Pauls Festival and legendary Bristol club, The Dugout.

But they first came to mainstream attention after being signed to Virgin Records with the album Blue Lines, a unique merger of rap, soul and dub which quickly became a critical and commercial success, with style magazine The Face naming it Best Album of 1991 and even The Brits nominating the band for an award (they didn't win).

Shara Nelson, who sang on the album, left Massive shortly after, which prompted a complete re-think. "When Shara left, we were left with no management and no singer," says Grant.

"In any case, we didn't want to repeat the experiment. We were thinking how we'd go to the other side of the coin."

So Massive re-grouped in Mushroom's in-house studio and began work on their second album. "We'd have the formulation of an idea, maybe a loop, then remove the samples and start eliminating things. Somebody might come up with some half-finished product," Grant says of their highly unusual way of working.

Massive emerged with Protection, a sparse, often deceptively simple series of soundscapes which is far more reined-in than its predecessor, but equally as atmospheric. And they even roped in Everything But The Girl's Tracey Thorn to sing on a couple of tracks.

"Well, we all came from punk really," Grant explains. "With the exception of Mushroom — that moment in the late Seventies-early Eighties when The Clash brought reggae into punk. Then around '83-84 there was hip hop and New Romantic — we soaked up all that stuff. When hip hop came to England, we were the first to embrace it."

Despite forming as Massive in 1987, they've only played in Bristol once — last year at Ashton Court mansion. Coming from a clubland culture, they don't simply see themselves as performers. If anything, they provide a springboard for ideas and re-interpretation.

So it's not surprising that at this year's Glastonbury Festival, instead of opting for a main stage slot, they've chosen instead to programme a club night in the dance tent from 6pm-2am.

"It'll be a whole club night," enthuses Grant. "A couple of DJs, sound system, half-turntable half-band, rhythm tracks with people playing along. The Mad Professor (legendary reggae producer who recently re-mixed Massive's Protection album) will be doing something, and we'll be playing at some point for an hour to an hour and a half."

Massive are also much in demand for other projects. They've just finished collaborating with Madonna for a song due to appear on a Marvin Gaye tribute album. And they can be heard on the soundtrack of the latest Batman film.

Nevertheless, Massive still embody that laid-back attitude to the business that music industry folk identify as something specific to Bristol.

Any thoughts on that one, Grant? "If you're based in London, it's a media centre," he says. "And the thing about Bristol is that it's a place to breathe, to catch your breath. There isn't such a cold-blooded attitude to get yourself a deal. People are more true to themselves."

And as for that Bristol sound . . . Grant groans good-naturedly at the hype. "Fortunately, that's just rubbish. There's a lot of other bands who sound nothing like us doing really good things — it's quite nice to get all the praise but it's wrong."

INTERVIEW BY MARC CREWE

The Zeppelin legacy

JIMMY Page and Robert Plant are the spiritual Godfathers of Glastonbury.

It was after attending the 1970 Bath Blues Festival, which marked Led Zeppelin's breakthrough performance in Britain, that Michael Eavis felt moved to launch a festival of his own. And Glasters was born.

Of course it has sensibly never been allowed to grow to such outlandish proportions as the old Bath Blues festival which had 200,000 people in attendance.

Zep themselves never played Glastonbury, though Robert Plant came back two years ago amid many rumours, ultimately unfounded that Jimmy Page would join him on stage.

The new band of course aren't Led Zep Mark II, for a start bass player John Paul Jones is missing and seems to be a little unhappy about being left out judging from his cryptic remarks when he joined Page and Plant on stage as Zeppelin were inducted into the Rock 'n' Roll hall of fame.

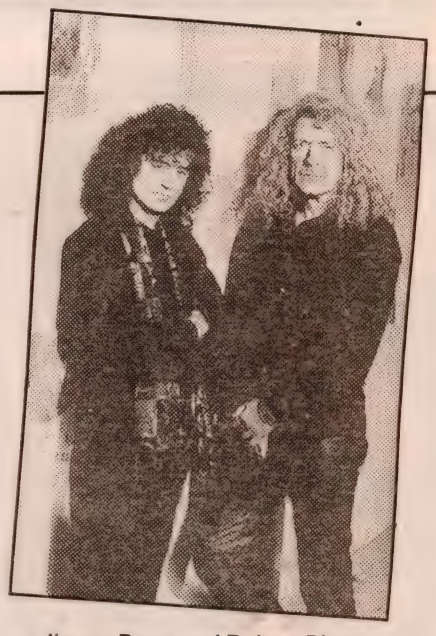
"Thank you to my friends for finally remembering my phone number," he said as the others squirmed.

Led Zeppelin officially came to an end when drummer John Bonham died in 1980. The rest of them vowed then not to taint his memory by reforming with a replacement. And largely they have kept their word, though they did appear at Live Aid with Phil Collins sitting on the vacant drum stool and at a 40th birthday party for their record label Atlantic with Bonham's son Jason helping out.

But in the intervening years their influence on the generation of bands that followed has kept the spirit of their music alive.

The new Page and Plant outfit brings Jimmy and Robert together for the first time in 14 years. Glastonbury marks their first British date back together following successful dates in America and continental Europe.

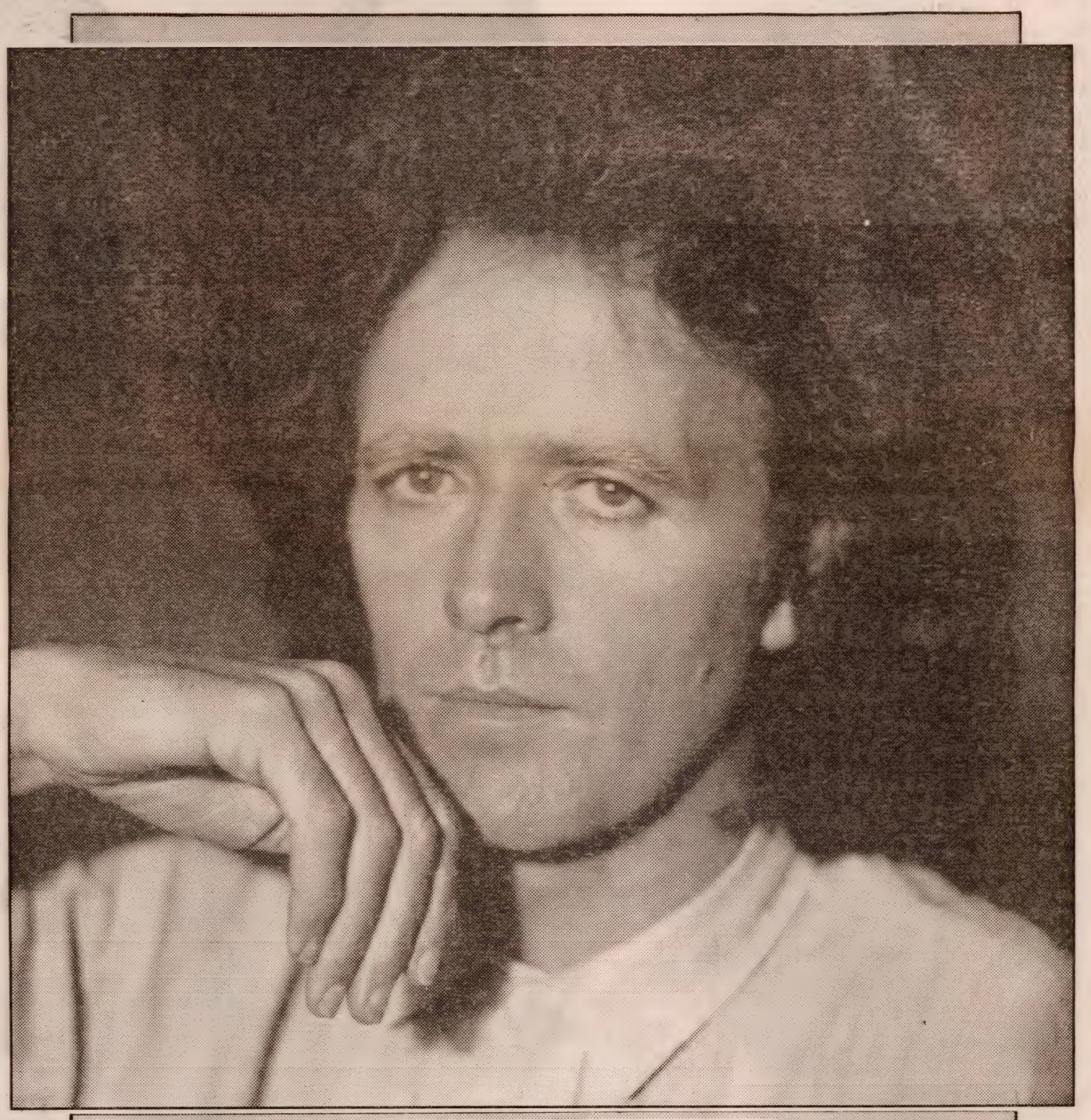
The new band, featuring Charlie Jones (bass), Michael Lee (drums), Porl Thompson (guitar, banjo), Nigel Eaton (hurdy gurdy) and Ed Shearmour (keyboards), inevitably play the old Led Zep classics, together with material from Page and Plant's own 1994 platinum selling No Quarter album.



Jimmy Page and Robert Plant

INTERVIEW

Gilbert sings the praises of his £2 million triumph



Gilbert O'Sullivan: Back in business and big in Japan

CALL him cynical and he'll agree. He has no objection to being described as pessimistic either. But he draws the line at being told he sounds bitter.

Yet the same Gilbert O'Sullivan, who once graced what used to be known as the hit parade with such harmless fripperies as Ooh-Wakka-Doo-Wakka-Day, has put together for his new album what is little more than a sustained and frequently venomous attack on the hand that feeds him — the music industry.

"I wanted to use an album as a format to talk about the music business, which is probably the only dishonourable profession there is in the world," he explains.

The record, titled Every Song Has It's Play, is partly autobiographical. "They are stories in the life of a singer, who happens to be me, although it wouldn't matter who it was because it's a universal story," he says.

There's a hard edge to O'Sullivan's otherwise gentle lilting Irish tones as he talks. As well there might be. Few performers have been screwed as badly by the record biz. Fewer still have fought back with such spectacular results.

O'Sullivan's tale is a cautionary one. Born in Ireland, he had grown up in Swindon playing in local bands, most notably alongside Rick Davies (later of Supertramp) in Rick's Blues. "Our main rivals on the local scene were Justin Hayward's Secrets," he recalls.

Dropping out of college to pursue a full-time music career, he met with little success initially and had taken up a job as a postal clerk.

Then he sought the services of Gordon Mills, the now deceased impresario behind the careers of Tom Jones and Engelbert Humperdinck. Young, naive and eager for success, O'Sullivan shackled himself to his new mentor in an extraordinarily exploitative contract.

But, dressed initially in a bizarre street urchin meets the Bisto Kids costume of pudding basin haircut, short trousers, sleeveless waistcoat and a flat cap, he at least got himself noticed under the guidance of Mills. Soon he had number one records on both sides of the Atlantic.

But while Nothing Rhymed, No Matter How I Try, Alone Again (Naturally), Clair, Get Down and the aforementioned Ooh-Wakka-Doo-Wakka-Day stormed up the charts, Gilbert was being paid a mere £10 a week, later rising to £150 a month.

He lived in the grounds of his manager's house but when — at a time when his debut album Himself had sold nearly a million copies and grossed £2 million for his management company — he asked for £95,000 to buy a house for himself, he was told he couldn't afford it.

At the time he was unaware of the figures, but when the royalties came in, it was clear something was wrong. The Alone Again (Naturally) single, for example, sold over two million copies and earned a gross of £900,000. When O'Sullivan was paid his share, it was £28,000. Clair sold one and a half million copies, grossing £600,000. Gilbert got £21,000.

Legal advice told him that if he sued his chances of success would be slim. But putting the house he had finally been able to afford to buy up for sale to finance legal proceedings, Gilbert decided to go to court.

It took seven years before it was all sorted out. The court awarded O'Sullivan £7 million in back royalties (a sum reduced to around £2 million on appeal).

"My case is now a cause celebre and other people use it as a precedent now," he says.

Since the settlement, Gilbert clearly no longer needs to work but ploughs on in a bid to re-establish his career here. "It's not about making money anymore. I need the challenge and the motivation. England is my weakest market now, Japan is the strongest and they are the paymasters for making the next album and the one after that."

Glastonbury is part of the plan to win back a UK audience. It also marks his first ever festival appearance.

"I came to Glastonbury as an audience member in its early days," he recalls. "But I can't remember now who I saw, though I do remember the girl I was with," he laughs.

This time he will be with his fourteen-year-old daughter , Helen-Marie. "But she's a big Oasis fan, she's going to see them. I *don't* think she's interested in seeing *me* at all."

MASSIVE ATTACK

PHOTO MONDINO

INTERVIEW

SKUNKS

It takes blood and guts to be this cool . . . but scary Skin's no cliche

MAY Day and as dusk settles over Clapham Common, assorted politicos pack up their soapboxes having harangued the crowd on everything from the iniquities of the Criminal Justice Act to the plight of Cuba and the need for a minimum wage in Britain.

The festivities are dying down and the stallholders are putting away their unsold goods while the police are massing around the tube station as if expecting trouble.

In one corner of the common a band called Harvey's Rabbit are looking on in horror as a fight breaks out before them, but elsewhere on the main stage the aggression seems to be limited purely to the performers.

An impossibly tall, bald black woman singer is menacing her audience, prowling back and forth like a caged panther playing with her food before she devours it. She turns, scowls and then with the stage lights glimmering on the white painted arrow that adorns her otherwise naked scalp she launches herself into the air.

Her leap takes her way over the chanting front rows as she lands a full six feet into the crowd trampling on the first few heads before diving face first into the mob. An equally shaven headed, but white, guitarist takes a run up before launching himself airborne in the same direction to wade in after her. A dreadlocked black bassist and a drummer now completely obscured from view by the ensuing chaos keep up a pounding rhythm until the other two return.

The number draws to a close in a screeching crescendo. The singer, her figure-hugging black velvet costume now in some disarray, licks her lips lasciviously and than smiles before unexpectedly uttering a cheery greeting to her mum in the crowd. And then she yells: "It takes blood and guts to be this cool, but I'm still just a cliche." And the band launch into their final number.

Skin, the 27-year-old vocalist with Skunk Anansie, is wrong. She's far from a cliche. Tall, black, bald lesbians with attitude are too thin on the ground to be cliche material. But she's right about being cool. She's also the scariest figure in rock at present.

And May Day rallies and their like will no doubt become her natural habitat, because Skunk Anansie are as uncompromising, confrontational and forthright in their politics as they are in their stageshow.

Their debut single Selling Jesus, the least festive Christmas tune you will ever hear (their record company must have thought so too as they didn't put it out until April) was an attack on Evangelical cults and their own personal anthem the Skunk Song is little more than a four-lettered invective against the Government, police and racists in general.

And for one recent music paper interview they took the journalist on a night-time tour of Soho carefully pointing out to him the weapons they carry with them on such evening sorties, not to use they explained, but as a way of showing their contempt for the Criminal Justice Act.

But as they weigh up their Clapham performance they are not overly happy. Musically they weren't as together as they would have liked. The gig marked the debut of new drummer Louie Pavlou. "Our old drummer Robbie left," reveals Skin. "No words, he just disappeared. We all sat down and wondered why.

"We found Louie in the Splash Club. He's a nice guy and a nice drummer." The Splash Club in the backroom of a dingy pub in one of the least salubrious parts of London near King's Cross is the spiritual home of Skunk Anansie and where to their great regret they are now too big a name to play, though they still do it sometimes anonymously.

It was there that Skin began her crowd diving antics. Clapham is the first time she's had her doubts about that. "They were just trying to claw my clothes off. It's getting dangerous.

"It's one of those things I've always done without thinking about. If I stopped to think first I couldn't do it." But of course until recently there has been no danger they have been playing largely to their own audience, now as fame spreads things are changing.

Their rise has been astonishingly swift. Taking the name Skunk from the animal and Anansie from a spider that features in Jamaican folklore, they formed less than 18 months ago. Their record company One Little Indian spotted the potential in their ferocious funk-punk-metal thrash on what was only their second gig.

Radio One were also swift to note the buzz surrounding their extraordinary live act and recorded a session with them. One of the resulting tracks the anti-Nazi tirade Little Baby Swastikkka became a staple item in the station's night-time shows.

The reputation grew with tours supporting Killing Joke and then Senser, followed by the NME Brat Bus jaunt around the country in the company of Marion, Veruca Salt and 60ft Dolls. Security men began to complain midway through the tour about audience members attempting to sneak real live skunks into the performance.

"Yeah, we like skunks because they are smelly and horrible like us. We heard about that happening, but we never actually saw one," says Skin.

Glastonbury has a 'no dogs' policy, but has yet to implement one banning skunks, which could make this weekend interesting.

It will be the first time they have played the festival, but not their first visit. Refreshingly the band when not playing still like to go out and watch others.

FRASER MASSEY

AVALON'S ON THE AIRWAVES

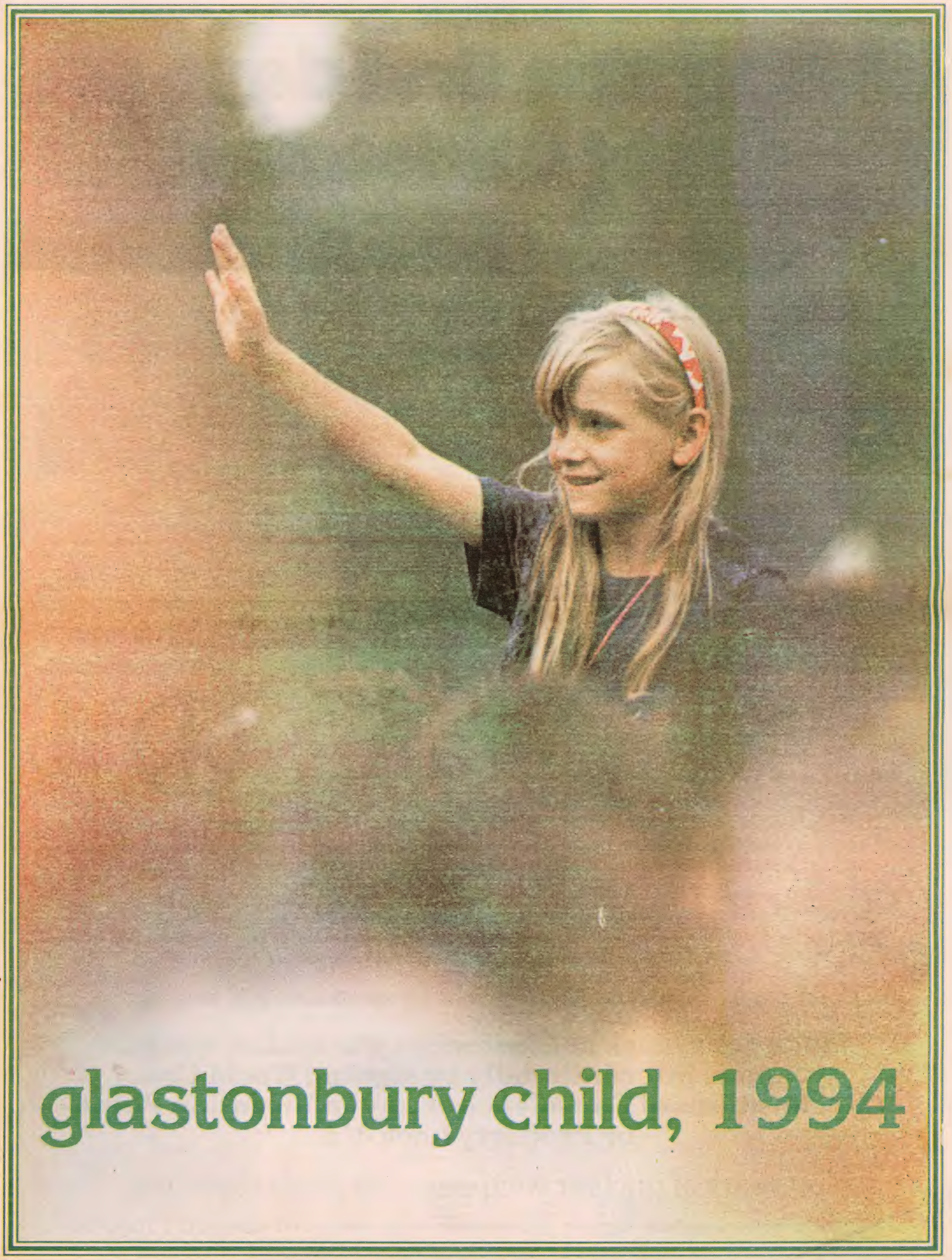
IF you brought your radio, you can tune in to festival news, music and interviews with Radio Avalon (97.7 FM).

Broadcasting 24 hours a day from Tuesday June 20 to Tuesday June 27, Radio Avalon will feature music and interviews with some of the major artists attending the festival, from Supergrass and Sleeper to Oasis and Mike Scott.

More importantly, there are hourly festival news reports, regular traffic reports, emergency medical and welfare messages and up-to-the-date announcements on stage time changes.

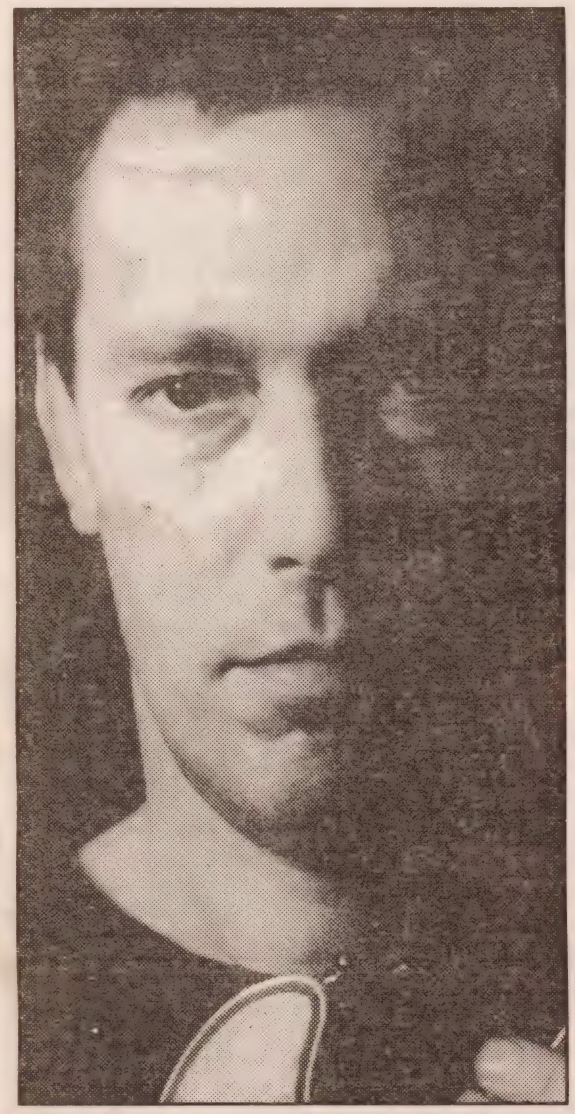
Meanwhile, insomniacs will be pleased to know that Radio Avalon is to take part in an audiovisual trance party each night. This will involve video graphics synched to the radio on the giant video screens either side of the Pyramid Stage, and starts around midnight from Thursday through to Sunday.

GLASTONBURY 95



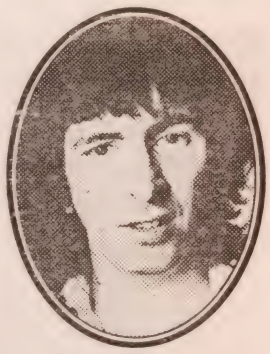
glastonbury child, 1994

SURVIVORS



There at the beginning: Keith Christmas

The first day of Christmas



Al Stewart

A QUARTER of a century on Keith Christmas, along with fellow singer-songwriter Al Stewart, is the only act on this year's Glastonbury bill who can claim to have been there when it all started.

'I don't want to be performing things where I'm wincing inside at the words'

By common legend he along with Stewart was at the Troubadour club in London when someone mentioned that there was some kind of gathering going on in Somerset.

Both donned their Afghan coats and set off to arrive unannounced and add themselves to a bill boasting Quintessence, Ian Anderson (not the Jethro Tull one), Sam Apple Pie, Stackridge and headed by Marc Bolan, who was drawn in to top the bill as a late replacement for The Kinks.

"To be honest I don't remember now," he says. "I don't remember if I had known about it beforehand and been booked to play, or if it was just a decision taken the night before.

Dreams

"It was just another little and insignificant gig, and I was doing a lot bigger ones at the time. There wasn't any money in it and I tend only to remember the ones where I got paid," he laughs.

At the time his mind was on bigger things. That year he had been out touring with The Who, King Crimson and Ten Years After.

"Those memories kind of eclipse Glastonbury for me. I recall it as just a small scaffolding stage with a bit of tarpaulin put up over it. A typical hippie gig of the era, and we did lots of those."

Christmas at the time was leading something of a double life, dividing his time between being a rock star and a student on a degree course in building technology at Bath University. "It was a sandwich course so I would spend half the year in London."

His first three albums were recorded while still a student. Then followed a spell living in a commune in the country, two years in Hollywood and a further brace of albums recorded for Emerson, Lake and Palmer's Manticore label.

Then disillusioned with the music business he gave it up in 1980.

After six years of making his money during the property boom renovating houses in London, he moved to Bristol where he now teaches GCSE technology and graphics.

"The pupils are too young to know anything about what I used to do, but some of the staff rib me about it sometimes."

Two years ago he put out an album Weatherman and most of his Glastonbury set will come from that though he also promises an arrangement of Bargees, one of the songs from the old 1974 Brighter Day album.

"The rest of my old stuff is pretty dated. I don't think I've written much that is timeless and I don't want to be performing things where I'm wincing inside at the words," he says.

ADVERTISEMENT

50 years ago the world's first atomic test explosion took place in America's New Mexico desert.
The following month the Bomb was tested again on the populations of two Japanese cities.

Never Again

50 years of the nuclear age has created many victims - the 200,000 people vapourised at Hiroshima and Nagasaki, the British service people suffering from cancers after witnessing nuclear tests in the 1950s, the native peoples of Australia, Nevada and the Pacific islands whose lands have been devastated by nuclear testing.

50 years of nuclear weapons have cost us a phenomenal amount. Money which should have gone into the Health Service, Education and the regeneration of industry. Instead it has been wasted on weapons too awful ever to be used.

We must turn away from nuclear weapons now and forever.

Make your mark at Glastonbury to outlaw nuclear weapons internationally by signing World Court Declarations of Conscience at any Information Point or Property Lock-Up.

50 years of nuclear weapons. 50 years too many.

Campaign for Nuclear Disarmament, 162 Holloway Road, London N7 8BR. 0171 700 2393

SURVIVORS

A man for all emergencies

Nich Woolf, Glastonbury festival's emergency services co-ordinator

The young Woolf

"ADRENALIN junkie" Nich Woolf went to the first Glastonbury festival as a schoolboy 25 years ago — and even now he just can't keep away.

This year he will be there in the authoritative position of emergency services co-ordinator, but beneath the respectable veneer, the heart of a true hippy still beats.

Surviving without sleep for 72 hours means nothing to him as he thrives on the atmosphere and tremendous opportunities for "people-watching".

Nich's Glastonbury memories include delivering a baby — aptly named Avalon — as the sun rose over the Tor.

It was 1986 and he was woken at 2am after about ten minutes' sleep to attend to a 23-year-old woman in labour.

ARE YOU AVALON? Go to any Information site and tell us if you are

He remembers: "There was a man with her and I showed him how to rub her back. He asked why he was doing it and I explained it helped with the labour pains. At that, they both turned ashen and I realised they had not even realised she was pregnant.

"We called for the midwife, but she was at the other end of the site and by the time she arrived, the 6lb baby girl had arrived.

Patients

"I took a photograph of mother and baby and they said she would be called Avalon. After a couple of hours we moved them to welfare services.

"I carried Avalon and just as we emerged, I saw the sun rising over the Tor and I held her up so that would be her first sight in the world."

Nich went to the first festival in 1970 — which was actually held at the Royal Bath and West Showground — on a weekend away from his school in Hertfordshire.

For Nich, there was only one reason to go.

He said: "Pink Floyd were there. To me at that age and now, Pink Floyd were it."

He hitch-hiked from Reading to Bath and the people who took him the last few miles were also festival-goers from the Midlands.

The next time Nich saw the festival, it had moved to Worthy Farm in Pilton.

It was 1974. He had married and was living in Frome where he worked as a retained fireman.

During the early 1980s, Nich often returned to the site — but now as a Somerset Ambulance crew member.

He said: "It reminded me it was still there and I really liked the atmosphere there. I am a true adrenalin junkie."

His serious Glastonbury-going began again in 1985 when he and a local GP, Dr Chris Howes, evolved a system for dealing with patients on-site before moving them to hospital.

As Nich prepares for his 25th Glastonbury, he can reflect on the passing of time in another way.

This year his son Ben, aged 16, will be joining him — working backstage as a car park attendant.

CABARET

The record breaker

The smash hit parade . . . in little bits and pieces

GLEEFULLY, looking like a wierd combination of a hyped up auctioneer and the world's cheesiest game show host, Woody Bop Muddy stands poised before his audience. In one hand he has an ancient Monkees album and the other a hammer.

Somehow you just know the two are going to collide.

The audience bay for him to smash the record into smithereens. Woody shakes his head sadly. The cry goes out, with the crowd whipped into an extraordinary frenzy by the orgy of destruction about to take place before their eyes: "Smash it, Smash it". Woody shrugs his shoulders and a wild leer creeps across his face.

And down comes the hammer.

Woody's act is as simple as it is effective. He's like a human safety valve for anyone who ever hated having to listen to a record and wanted to exact public revenge on it.

On stage he's armed with a mere handful of props: A record player, a piece of wood, some nails, a hammer and a huge bundle of old vinyl.

He holds a record up and then goads the crowd into delivering a verdict on it. A save it vote — judged by the volume of cries in its favour — earns the disc a nailing on his board of honour. And a cry of "Smash it" gets the inevitable result.

"I buy all the records new, so it probably costs me more to perform than I earn from it. But it's a mission," he says, deadpan.

The secret of the success of his act, which takes its now traditional position as the closing show in the Glastonbury cabaret tent, stems from him tapping a vein in the public consciousness by having discovered the depths of feelings people have for records.

"It started off as a form of rebellion," he recalls. "As a child my parents always regarded their record collection as precious, and I wasn't allowed to handle them in case they got scratched."

The first record he ever broke was Tommy Steele's Little White Bull and he's never looked back. He has a record collection of 6,000 titles to choose from. "I've got a mint copy of the David Bowie Tin Machine album which I've been saving for Glastonbury," he reveals.

Charts

"It's still shrink wrapped and has one of those 'factory sealed for your protection' labels on it. Never been played, still I don't suppose anyone who bought one could ever have beared to play it more than once."

But it's not all destruction. A former musician himself as one part of a band called The Native Hipsters — "our single There Goes Concorde Again made 117 in the charts and number five in the indie charts" he says with evident pride — he tries to preserve those records he regards as historically important to the region he is performing in.

"I remember appearing at the Bristol Colston Hall on the Rob Newman tour. On the way there the taxi driver told me it was the place where Bill Haley had made his last performance, so I made a point of nailing a Billy Haley record to the stage there by way of a tribute.

"As a mark of respect I also nailed a T.Rex record to the tree where Marc Bolan crashed his car and died.

"The show is democratic anyway, I let the audience have their say in what should be nailed and what should be smashed, except the other night when for some odd reason they wanted to save a Haircut 100 record.

"Well, I couldn't have that could I? So I smashed it anyway."

FRASER MASSEY

Woody Bop Muddy, the pop auctioneer with a destructive little hammer

AND ALSO:

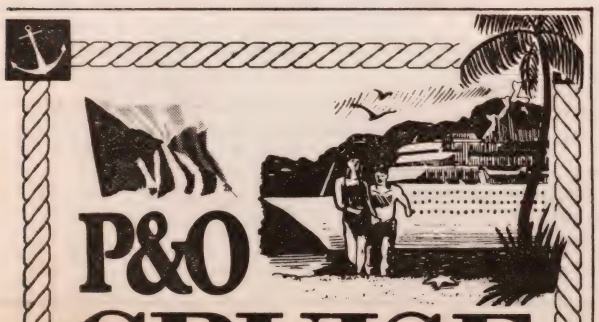
PLEASE Y'SELF: Sister and two brothers guitar, tea chest bass and washboard manic skiffle trio whose raucous murdering of Somehwere Over The Rainbow is enough to have Judy Garland spinning in her grave.

ANDREA LEIGH: Vertically challenged Californian beach babe comic making her UK debut. "With my height, I'm hardly Baywatch material. I was even turned away from the Aqua Tots junior life saving league."

MARK THOMAS: Challenging and bitingly fierce stand-up, with strong political edge. "Bill Clinton couldn't understand what all the fuss was about the gas attack on the Tokyo tube train. He figured the people would have been okay if they just hadn't inhaled."

NATURAL THEATRE COMPANY: Usually to be found around the site in surreal confrontational stunts. A favourite is their Anti Festival Protest League, trying to whip up support through increasingly hysterical arguments to get the Glastonbury audience to ban their own festival.

BOOTHBY GRAFFOE: Tall and gawky stand-up with dry and wry sense of humour. "I heard about the Oklahoma bombing and thought it must be somebody with a grudge against musicals. Must worry you that you might be next if you live in the South Pacific."



P&O CRUISE Selection

OFFERS MUST END 30th JUNE '95

AUTUMN CRUISES — Oriana, Canbetta and Victoria — SAVE UP TO 25%

ORIANA — 8 July — Baltic Explorer 14 nights — Prices from only £1459 — SAVING £625

CANBERRA — Jan '96 — WORLD CRUISE 92 nights — Prices from only £4049 — SAVING 25%

VICTORIA — 5 July — Treasures of the Near East 14 nights — Prices from only £1259 — SAVING £540

ORIANA 96 — WORLD CRUISE 90 nights — Prices start from only £5999 — SAVING 20%

ALASKA 95 SPECIALS — June to September cruising aboard STAR PRINCESS — Prices from only £1890 — SAVING £600 PER COUPLE

CARIBBEAN CRUISING — VICTORIA — January to April 1996 — Prices from only £1039 — SAVING 20%

VICTORIA — 2 August — Classical Lands 14 nights — Prices from £1260 — SAVING £539

PRINCESS CRUISES — Winter 95/96 Prices from only £995 — SAVE UP TO £1200 PER COUPLE

CANBERRA — Summer '95 Cruises — SAVE 12%

For further details on these and offers on every other cruise we sell call into your local Bakers Dolphin travel shop or

BRISTOL 984 8050

BAKERS DOLPHIN — THE CRUISE EXPERTS

ABTA C8007

Prices per person and subject to availability

Unlimited savings at Rival Records

GLASTONBURY — it's the greatest festival experience in history. Now you can make it last forever . . . with the greatest music offer ever seen.

Unlimited savings — that's what this voucher offers you. Cut it out and keep it safe, because there's never been a CD money-off opportunity like it.

When you present this voucher at a Rival Records store, prices plummet. Any CD between £10 and £13.99 is yours for just £9.99 — a saving of up to £4.

Alternatively, for any CD priced over £13.99 Rival will take £4 off the retail price.

But the most incredible part of this offer is — there's no limit to the number of CDs you can buy cut-price when you hand the voucher over.

Five . . . ten . . . 100, if you like — and every one at savings of up to £4.

It really is unlimited savings.

Of course, once you've used the voucher, that's your lot. Finito. Kaput. No more. And of course, photocopies won't be accepted.

One voucher — unlimited savings. You can only use this offer once, but when you do there's no limit to the number of CDs you can buy at big, big savings.

So make sure you get maximum value and use it to help buy everything you want.

Get down to Rival now — you can't use this voucher in any other record store. And hurry . . . the offer runs out on July 31st, 1995.

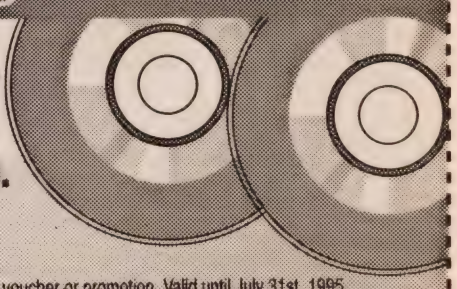
This voucher is valid at these Rival Record stores: 23 Penn St, Broadmead, Bristol; Paul Roberts Hifi, Unit 18, The Galleries, Bristol; 54 Park St, Clifton, Bristol; 135 East St, Bedminster, Bristol; 7 The Corridor, Bath; Unit 48, Upper Arcade, Brunel Shopping Centre, Swindon; 84 Royal Parade, Plymouth.

WESTERN DAILY PRESS

RIVAL — At Rival Records stores in Bristol, Bath, Swindon & Plymouth

Save up to £4

Get ANY CD priced between £10 and £13.99 for just £9.99. Plus: On ANY CD priced over £13.99 save £4



The voucher cannot be used in conjunction with any other voucher or promotion. Valid until July 31st, 1995. This voucher can only be used once. Cash value 0.0001p. Photocopies not accepted. Valid while stocks last.

GLASTONBURY 95

FACT FILE
LES NEGRESSES VERTE

☐ Who are they?

A five-piece French troupe reviving the traditions of pavement cafe chanson style.

☐ What kind of a name is that?

It's French for 'the green black women' and derives from an insult apparently hurled by a lumberjack at the band's former singer Helno who was neither black, green nor a woman — but did sport a green punk haircut.

☐ Is he still the leader?

No he died from heroin abuse at his mother's Paris flat three years ago. The band have subsequently divided up the vocal duties between them.

☐ How popular are they?

Their debut album Miah sold 160,000 copies in France and 250,000 elsewhere. Their new album Zig Zague, now available here, sold 60,000 copies on its week of release in France.

☐ What others say about them.

"Gallic cafe greasepaint smeared over funk, reggae and Arabic tics" (Mojo magazine); "Members of that supremely select club of French pop stars that the British don't automatically hate" (What's On).

☐ What they say about themselves.

"Singing in French is very difficult today if you want to do some business," (accordionist Mathieu Canavese in an interview with Top magazine); "We don't care about the number of people who come to see us — as long as everyone goes home with a big smile on their faces," (founder member Stefan Mellino in an interview with The Independent).

massive attack

Live at Glastonbury 1995

or on cd · vinyl · tape

blue lines · protection · no protection

for upfront information write to massive attack, 3 Alveston Place, Leamington Spa, CV32 4BR or access hhtp: // www.vmg.co.uk /

GLASTONBURY 95

SNAPSHOT

VERUCA SALT

Pretty girl Chicago guitar pop for the post-grunge era. Inevitably the focus of the band falls on the female guitar and vocalist pairing of Nina Gordon and Louise Post, but it's the muscle of the all boy rhythm section of Stephen J. Lack on bass and Nina's brother Jim Shapiro on drums that gives them the edge that counter-balances a tendency to slip into an ethereal dreaminess.

Radio One's constant plugging of the debut single Seether last year meant their British debut was sold out. Now with the NME Brat Bust tour having built them a solid British fan base, plus experienced management in the shape of Peter Mensch (Def Leppard, Metallica, AC/DC) behind them, things are looking good for the future.

Go on, get interactive!

GLASTONBURY goes interactive. As part of the 25th anniversary celebrations there will be a CD ROM focussing on all the best of this year's festival.

Boasting full motion video of many of this year's performers, the project will also cover the rich diversity of activities going on away from the main stages. On top of that there will be archive material stretching all the way back to the first Glasters in 1970.

Designed and produced by the Barnett brothers James and Rick of the CD-ROM publishing company Intuitive Interactive, Glastonbury Festival: The 25th Anniversary CD-ROM is set for release at the end of the year.

But we have reserved TEN copies to give away in this easy to enter, free competition.

All you have to do is answer this one simple question. Which leading environmental group is the main beneficiary of profits from the festival?

The winners' names will be passed to the manufacturers and the prizes will be despatched as soon as the CD-ROM is ready for sale.

HOW TO ENTER:

Just answer the question below and send in as directed

Which leading environmental group is the main beneficiary of profits from the festival?

.....

Winners will be notified by post. Don't forget to sign your entry. The winners will be the senders of the first ten correct entries checked after the closing date. Unsigned or photocopied coupons will be invalid. Employees of Bristol United Press Ltd. and associated companies and their immediate relatives may not enter. There will be no cash alternative offers. The Editor's decision is final and no correspondence will be entered into.

Complete the coupon and send to:

GLASTONBURY COMPETITION,
WESTERN DAILY PRESS,
P.O. BOX 881,OLD MARKET, TEMPLE WAY,
BRISTOL BS99 7HH

Closing date: July 6

Name .....

Address .....

.....

.....

I have read the rules and agree to abide by them

Signed .....

Daytime phone no. .....

INTERVIEW

Seeing the Second Light with the Dreadzone hippies in cyberspace

VISIONARY techno dub masters Dreadzone wait patiently by their stricken van on the motorway for three hours before rescue finally comes in the shape of a taxi driver.

Gangling, black, dreadlocked bassman Leo Williams settles in the front seat next to the driver, while Greg Roberts and Tim Bran take to the back of the cab. The driver, as if completely oblivious to the presence of Leo at his side, puts on his favourite Bernard Manning tape.

The boys stoically sit it out. It's been a tough day.

"There's a whole range of cultures within this nation. Britain needs to forge ahead and become more open rather than tied to its imperial past," says Tim wearily. It's the message that fuels their latest album Second Light.

"The message is subtly there in the music in the hope that in that way we can make it more accessible, to get it into people's hearts and minds. All we can do is push ahead with what we believe in and hope that it helps in changing people's attitudes. But when all is said and done it is just a record."

"It's positivity and love that inspires this band," Greg says. "The notion of the rainbow coloured people all coming together is a very strong one for us. Hopefully that's not viewed as a naive way of looking at things."

"Careful," interjects Tim. "You'll make us sound like hippies with attitude. And there are elements of that within us. It's what we are: Hippies in cyberspace."

Second Light, despite receiving a critical drubbing for daring to be a departure from their much-vaunted debut set 360 Degrees, still went straight into the album charts at the start of this month — no doubt buoyed by sales from those who viewed it as an essential purchase after seeing them at Glastonbury last year.

By common consent they were the major hit of the festival — despite being the first act on the main stage.

"Our biggest memory is of sunshine and watching people crawl out of their tents at 11 in the morning," recalls Leo, a big grin spreading across his face.

"You start with no one there, and suddenly there are people as far as you can see."

Greg joins in: "John Peel took the trouble to seek us out afterwards and congratulate us. Then Andy Kershaw went on Channel Four and said he'd just seen this great dub band but unfortunately he couldn't remember the name."

Festival organiser Michael Eavis was so impressed he instantly booked them for his own private annual gig held for the villagers of Pilton to thank them for putting up with the disruption caused by the festival. They also became the first act booked for this year's Glastonbury.

The power of their live act repudiates a growing general feeling that the techno acts can't cut it in a concert setting. But Greg and Leo's ten years together, first with Big Audio Dynamite and then in Screaming Target, have created a firm foundation in the art of stagecraft.

Greg: "It's very important to go out and play live. No matter how good you are musically in the studio, you've got to go out and show people your human side."

Leo: "There is simply no point in making music and then not taking it out to the people. We're part of that old travelling minstrel syndrome."

Greg nods. "We're not trying to be Simple Minds. If people want just to latch onto the music and use whatever atmosphere the samples conjure up in their minds, that's fine. It's non-lyrical music so it lends itself to allowing people to let it take them wherever they want.

"But if they want to check out what's happening on stage, then we're doing something up there too."

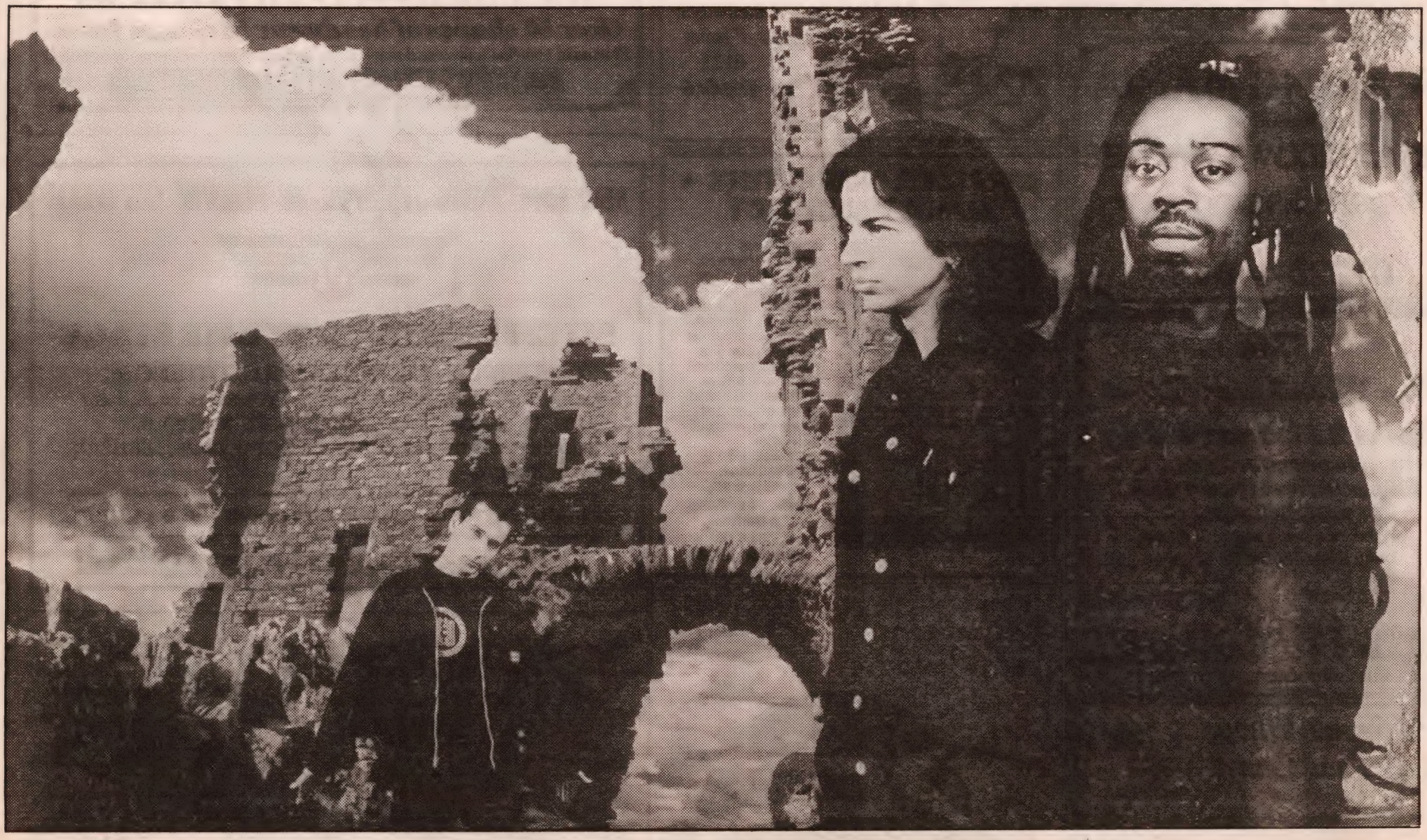
This year finds them in an early Saturday evening slot on the NME stage and then in the dance tent on Sunday.

Tim promises different shows for the two venues. "We can be a lot more clubby in the dance tent, a bit more esoteric and linear. We can get lost in the music there and maybe just play the one number and expand and expand on it."

Leo agrees: "We never do the same set twice anyway. If you want to hear the same thing twice, buy the record. And even then if we've recorded it right you should still be able to hear something different each time."

FRASER MASSEY

GLASTONBURY 95



Message in their music: The hit of last year's festival techno dub masters Greg Roberts, Tim Bran and Leo Williams

THE VERVE

THE ALBUM
Out 3rd July
Includes This is Music & On Your Own

LIMITED EDITION DIGIPACK CD WITH 6 COLOUR POSTCARDS
LIMITED EDITION VINYL WITH MIRRORBOARD SLEEVE

The Verve Live:
June 25th NME Stage Glastonbury
July 6th Brighton Pavillion Theatre
7th London Astoria
8th Manchester University
13th Newcastle University
14th Irvine Beach
15th Phoenix Festival
August 4th Dublin Feile Festival

A NORTHERN SOUL

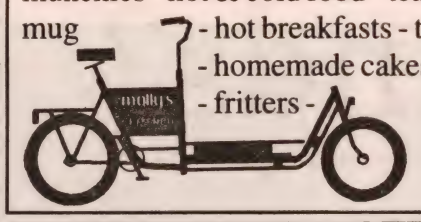
Hut recordings

VISIT
FILBERTS
Wholefood cafe
in the
JAZZ FIELD

DON'T MISS THE OPPORTUNITY TO VISIT P1 / 06
TAROT READINGS
with Sarah.
0191 2814576

molly's kitchen

veggie/vegan cafe at Glastonbury '95 - in the campsite near the green fields - munchies - hot & cold food - tea in a big mug - hot breakfasts - takeaways - homemade cakes - f'jacks - fritters -



0121 4239046

MAD HATTERS UNITE AT HIMALAYAN HATS!

Over 50 shapes of headwear to choose from.

Find us in I market (opposite B market on the Causeway near the meeting point)

TELEPHONE 0171 7365546

TRADING MANIA

featuring

LUNAR GLOW CANDLES

live at Glastonbury

or call us on

01225 448427

CARRICK'S CHARACTERS + ALMOST ABSTRACT

Wearied and wonderful pictures, painted with an iron. Find us near to meeting point, on the way to the Pyramid, and Chris will paint a picture for you (but you have to work out what you want), or she'll sell you a kit to have a go yourself (when you eventually get home). After Glastonbury, you'll find us at

PO Box 10, Bishop Auckland, Co Durham, DI14 8YZ, Tel 01388 602831

ISLINGTON ARMY & NAVY STORE

SITE: MARKET J3 BY NME STAGE

SPECIALISING IN ALL WEATHER CLOTHING ie; Waterproofs, Combat Jacket & Trousers, M.A.1.s, Shorts, T- Shirts, Tops, Singlets, Para. Boots, Headwear as well as; Tents, Sleeping bags, blankets and rucksacks

Something for everyone whatever the weather!!

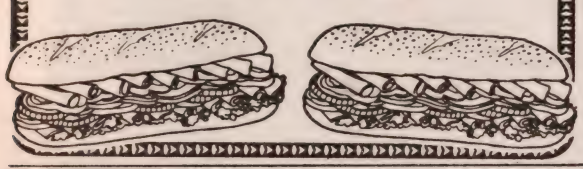
120 lines of stock at cheap prices!

The Big Breakfast Stick

Open 24 hours a day

for a wide selection of delicious fillings in fresh french stick.

On the corner of C Market on the main walkway and by the main Gate 1 in camping area.



LEWIS CATERING

FAST FOOD AT VERY REASONABLE PRICES
TRY OUR TASTY SOUTHERN FRIED CHICKEN

01558 822767

Philippine Village Fast Food Centre

Nayong Pilipino

Interest in food is indeed expanding world wide, so we are committed to provide the best quality oriental food.

Our menus comprises with fine dishes from Southeast Asia, inspired by Filipino and Singaporean taste of food.

Come and see us at the market C4/02 Glastonbury Festival.

When you want to plan a dinner party or any catering event, just give us a call and we're ready to serve you.

401 New Cross Road, London SE14 6LA

Telephone: 081-691 7781
Fax no. 0181 691 7781
Mobile: 0956-597041
(premium rates apply)

25 YEARS OF Glastonbury

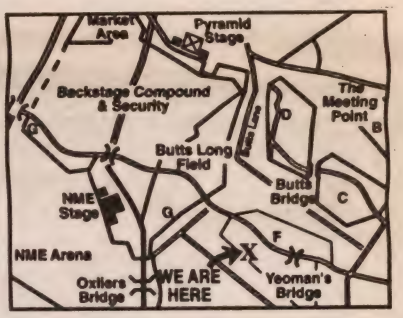
NASHERS MUSIC STORE

SECONDHAND VINYL TAPE CD COMIX
PUNK FUNK INDIE GRUNGE SOUL
ROCK BLUES FOLK PROG. JAZZ
WORLD REGGAE GOTH INDUSTRIAL

VINYL BANK AVAILABLE

WE'LL STORE THEM 'TIL THE END OF THE FESTIVAL OR MAIL THEM TO YOU

72 WALCOT ST., BATH. 01225 332298



TRADING MANIA

featuring

LUNAR GLOW CANDLES

live at Glastonbury

or call us on

01225 448427

Yam the Cassava

Specialist in Creole Food

a wide selection of fish and vegetarian food (some meat dishes available)

Come and see for yourself

London Take-Away
0181 896 1454

The Egg Marketing Company

will be pleased to supply all traders at the Festival.
Ministry of Agriculture Licensed

Supplier of Fresh Eggs to cater for all your requirements

24 hrs per day, 7 days a week

Wagtails, Chilcompton, Bath BA3 4LB
Tel: (01761) 233319 Mobile: (0850) 795086

C4 / 05 - INTERNATIONAL EATS - OPP. GREENPEACE DOME
PRESENT THIS YEARS' SPECIALITY AT THE

BALTI CAFE

AUTHENTIC HOMEMADE INDIAN FOOD
SERVED WITH HOT NAN BREAD
FROM £3.20 FOR A SIZEABLE HELPING OF DELICIOUS FRESH FOOD PLUS OUR CELEBRATED
GOOD STRONG FRESH HOT FILTER COFFEE
NICE TEA
HOMEMADE ICED LEMONADE AND **BIG** BREAKFASTS

Fun Food Caterers

Excellent food
Baked Potatoes,
Popcorn

Visit us on Stand A1 / 03 today

PSYCHOTROPIC HERBS!!

SATORI

DISCOVERING ALTERED STATES OF CONSCIOUSNESS USING SHAMANIC ROOTS, HERBS AND BARKS.

SATORI, stock and supply a variety of **LEGAL** psychotropic herbs; developed from experience in Shamanic working. Our herbs, roots and barks are not intended for 'party style' use. Altered States are effectively used to enhance serious Shamanic or related meditational disciplines, or to explore the inner mind and subconscious dream states.

SHAMANIC CRAFTS OF NORTH AMERICAN

Our stock includes handmade pieces of the Plains Indians, Dreamcatchers, Healing Wands, Peace Pipes, Medicine Wheels traditional ethnic clothing and much much more.

Come and see us in the jazz field K1 stall 11f or in Camden Market any week end.

SUPREME PASTA at GLASTONBURY '95

COLD DRINKS
HOT DRINKS
BACON ROLLS
Breakfast available

Freshly cooked pasta dishes with the original taste of Italy, all skillfully prepared by 'Luciano' at:

PASTA SUPREME

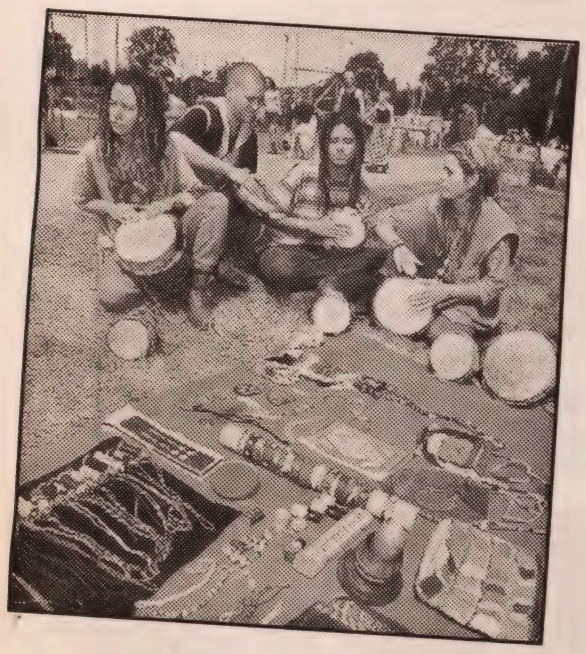
a piece of Italy

Find us at K3/02

GLASTONBURY 95

Bands, what bands?

I'm here for the grub



IT'S often been said that you can spend the entire weekend at Glastonbury without seeing a single band — and the market areas are proof of how much more the festival's *got to offer than* music, theatre, comedy and all those other attractions.

Whatever food you want to eat, you'll find it here... curries, pasta dishes, baked potatoes, all kinds of vegetarian grub, everything from sushi and sandwiches to old-fashioned fish and chips and burger stalls.

You'll never go hungry or thirsty, either, since you can always find someone selling something at practically any hour of the day or night.

There was a time when festival food was regarded with suspicion, but over the years the organisers of Glastonbury have tightened up regulations, widened the variety and ensured that only the top-notch nosh-sellers get to feed the masses.

The same goes for clothes. If you need a hat to ward off impending sunstroke or simply identify yourself to the friend who agreed to meet you by the side of the Pyramid Stage at 3pm, it's no problem.

Barring larger bits of electrical equipment like washing machines and vacuum cleaners, you can expect to find as much in the Glastonbury market area as you could in any town centre.

You can buy everything from six lighters for £1 to CDs and tapes of your favourite bands playing at the festival. There are rugs, T-shirts, handbags, boots, joss sticks, jewellery — stalls selling every conceivable kind of alternative paraphernalia, along with the more basic necessities of life, such as tobacco and toilet rolls.

Imagine beaming up all the corner shops in a city the size of Bristol and relocating them at this spot in Somerset, and you've just about got the size of it.

MARC CREWE

CAP'N DAVES SEAFOOD
C302
Seafood with a taste of America. Try our cajun garlic prawns and a range of baked potato fillings.
Look for us in area c.

Natural vegetable dyed block printed clothing from
Bogtrotter & Stuffer
also *Nepalese Clothing, hats, bags and all kinds of accessories.*
Don't forget to visit us at C6/05

Norman's Harmonica Centre
In I market
Free Workshops on the hour

CHAPELS CATERING
BY THE PYRAMID STAGE
Freshly filled baguettes and croissants, homemade quiche, pizza, pastries and soup.
Soft drinks, tea and coffee.
Good quality and value for money

Direct Coach Service to Brighton
Leaves Sun 8pm, Mon 10am & 1pm
Tickets £17, £15 (u/w), £11 (under 16)
Includes free luggage service from festival site to coach
Tickets & details from Brighton Peace Ctr stall in Mkt F

CAMPING & ACCESSORIES
TENTS, CLOTHING, BITS 'N' BOBS
COME RAIN OR SHINE, WE WILL CATER FOR ALL YOUR NEEDS!
MARKET. B. STALL NO. 4

SPANK
LONDON
PSYCHEDELIC RAVE CLOTHES
SILVER - SPARKLE
IRIDESCENT FLORESCENT
ALL THE COLOURS UNDER THE SUN!
Kensington Market & Camden Market
0171 336 0381 / 0171 498 2641

IT'S
PITTA PATTER
(Have you discovered us yet??)
A NEW CONCEPT IN ZINGY TASTY FOOD AT GOOD PRICES
(BEHIND THE N.M.E. AND EN-ROUTE TO THE PYRAMID STAGE)

Britpop takes on

Dodgy

Conform? Not us, we're here to enjoy ourselves

THE early signs of world domination the Dodgy way are already beginning to be seen in Japan.

"People were being charged £50-a-ticket to see us and we were selling out 1,000-seater gigs," said a surprised Nigel Clarke, the band's curly-headed vocalist.

"Whenever we stepped outside the hotel there were people waiting to see us and coming up to give us presents — shirts, sweets, necklaces, toys and so on.

"We only had to mention that we needed something and they were clamouring to find it for us. I said one night that I had a sore throat and the next day this girl came up and gave me six months' supply of lozenges.

"It was the first time we'd toured outside Britain and it was extraordinary."

Meanwhile, it has taken the UK four years to succumb to the laid-back Dodgy charm, which was spotted much more quickly by both Blur and Oasis who swiftly proclaimed them as the best band in the country.

But with the re-issue of Staying Out For The Summer winging its way up the singles chart earlier this month, all that is rapidly changing.

So why has it taken so long? Partly, it's an image problem — the band might write simplistic, sunny, soar-away melodies which conjure up memories of the first classic era of British pop, but they don't look right.

Nigel, for example, looks like a hippie, with all that hair.

He said: "I used to be told to keep it short when I had jobs, so I deliberately grew it — and I've kept it that way."

That same wilful attitude to doing the opposite to what people want might also have something to do with the slow pace of their rise to the top.

They seemed, at one point, to be deliberately trying to avoid gaining a record contract.

While most bands virtually beg labels to send along their talent scouts to watch them, Dodgy would charge any record company personnel who turned up to their early gigs twice as much as the fans.

They adopted a similarly cavalier approach to their first UK tour.

They simply printed up a list of the towns they fancied visiting and invited promoters to put them on in whatever venues were available.

And when it came to deciding who should publish their songs, they put the representatives of the two highest bidders together and challenged them to play table football with each other to decide which one they should sign with.

"Strangely, we get a lot of respect from the music industry for being awkward," reveals Nigel.

"So we didn't want to do things their way. We're here to enjoy ourselves, not to conform."

Boo Radleys

Elastica

the world

The brightest, the best . . . the business

POP is back with a vengeance and Britain suddenly looks set to dominate the world market once more.

Grunge would no doubt have run its course anyway by now, but as it was it ground to an abrupt halt more or less around the time Kurt Cobain took his own life.

Record company moguls are as ever currently staking their careers on working out what will fill the vacuum and sweep the world next. Some will tell you it's dance and in particular the trip-hop sounds of Portishead, Massive Attack and so on.

But then again it could just be pop. Pulp, Suede, Blur and Echobelly have each tried to match their UK successes overseas, but so far without making much of a dent in the world market.

Oasis and the Stone Roses have fared better clocking up 250,000 album sales each in the U.S., still the world's biggest music market. But it is the next generation of Britpop hopefuls, the Boo Radleys, Gene, Dodgy, Menswear, Supergrass and Elastica all of whom converge on Glastonbury this weekend, who look best placed to carry the Union Jack into the world's pop charts once more. And it is about time somebody did.

Trend

The U.S. accounts for 40 per cent of album sales worldwide. Back in the Sixties the Beatles and the Rolling Stones led the British invasion of America and subsequently the rest of the pop globe and established us as a world force in music.

In the Seventies Elton John and David Bowie followed in their wake. *The Police, Genesis* and George Michael continued the trend through the Eighties. And as recently as ten years ago any list of the top 30 selling albums over the year in the USA would include at least ten by British acts.

But last year only one UK act rated an entry in the top 30 album-selling artists in the USA and they were the rock dinosaurs Pink Floyd.

"Wake up America," Blur's Damon Albarn yelled at this year's Brit Awards.

But it's Damon's girlfriend Justine Frischmann and the rest of the Doc Marten dollies from Elastica who look best placed to raise the USA's slumbering interest in what is happening on this side of the Atlantic.

The whole of the scene incidentally is horribly close knit and Justine and Damon's major rivals as the golden couple of Britpop are Elastica guitarist Donna Matthews and Menswear guitarist Chris Gentry.

So far Elastica have only sold 100,000 albums in the States.

"British music is moving into a new golden era now," Justine told the New Musical Express during a recent trip to New York.

"And it seems the Americans are getting interested again. The music is much more brash and focused than it has been for years."

FRASER MASSEY

Supergrass

Menswear

Gene

FILMS

A scene from Pulp Fiction which plays at the festival cinema

Quentin toys with rock film

NO movie director today has quite the rock'n'roll sensibility of Quentin Tarantino whose Reservoir Dogs and Pulp Fiction are both showing over the weekend on the festival cinema screen.

He quite rightly picked up a Brit award this year for best soundtrack for Pulp Fiction, and Urge Overkill, who are playing the NME stage this weekend, probably owe much of their fame worldwide to him, including their music in the spectacular drug overdose sequence in that movie.

But instead of using music to accompany the action, has he ever thought of making a movie about rock?

"I don't really like the genre, but I do have a couple of ideas," he reveals.

"I don't like biographical films anyway but the rock star ones are usually the worst. The rise to the top is okay, but the fall is always boring to watch.

"But I'd quite like to see a day-in-the-life movie. Who cares about people's whole lives anyway?

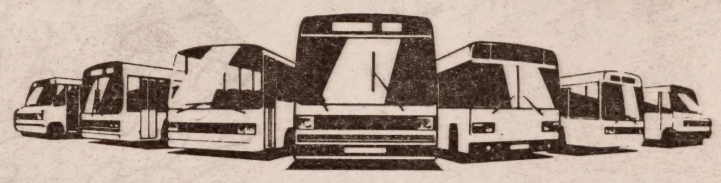
"I was toying with the idea of a film about the Million Dollar Quartet — you know the story about how Jerry Lee Lewis and Carl Perkins were at Sun Records one day and Elvis Presley and Johnny Cash just dropped by and they all started jamming together. Well, Johnny Cash didn't really, he just hung around for the photos and then split.

"I'd like to do a film about that day."

And despite his reservations about the rock star biopic as a form, he confesses that he and Sean Penn have been talking about a film about the '60s protest singer Phil Ochs.

"But it's just something we've talked about over beers. Sean would be great in it and I love Phil's music — we both do. It's a tempting idea."

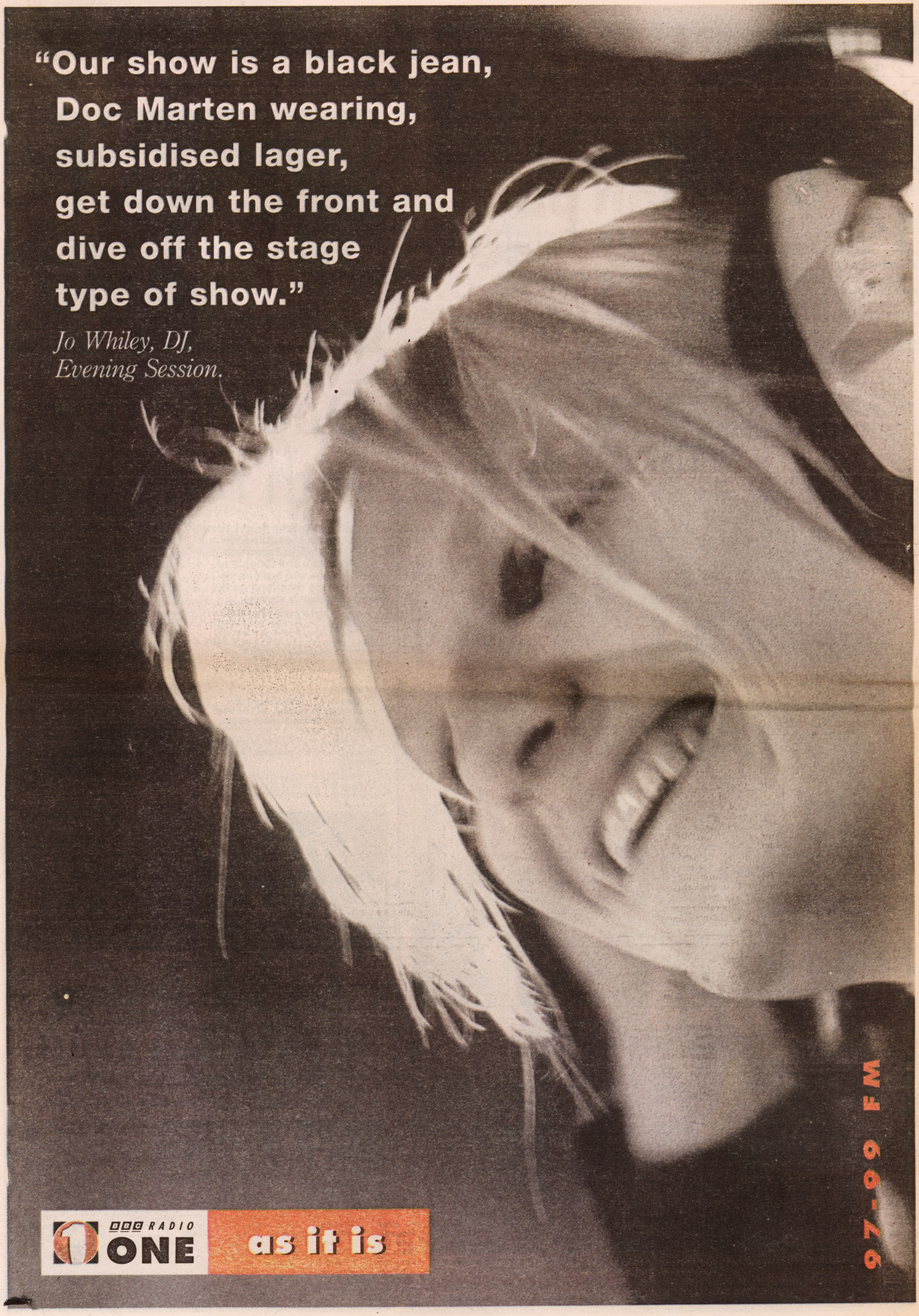
GLASTONBURY
FESTIVAL 1995
WORTHY FARM PILTON



TRAVEL WITHOUT A HITCH!
REGULAR BADGERLINE BUSES
Departing from Bristol & Bath Bus Stations

£5.50 Single £8.00 Return
Also frequent buses from Glastonbury, Wells & Shepton Mallet.

ENQUIRIES: Bristol 0117 955 3231 Bath 01225 464 446


"Our show is a black jean, Doc Marten wearing, subsidised lager, get down the front and dive off the stage type of show."
Jo Whiley, DJ, Evening Session.
BBC RADIO ONE
as it is
97-99 FM

PROFILE

From father to son pass the face of an angel and the hopes of rock and roll

By Fraser Massey

SUDDENLY last summer it seemed like every critic in the world had discovered the future of rock'n'roll.

And to the delight of anxious magazine editors searching for a fresh photogenic face to put on their covers, he also had cheekbones to die for.

Jeff Buckley in fact had everything. You couldn't have invented him if you tried. Beyond the cheek bones were the standard pretty boy features: Masses of tousled hair, liquid brown eyes and a doleful street urchin demeanour.

But forget the looks, what truly got to the critics was that he had the cultural eclecticism of a magpie — with each concert performance revealing shades of another previously unsuspected influence.

And beyond it all, there was also the sort of personal biography that publicists normally can only dream of discovering in a client. Buckley, it emerged, wasn't just the future of rock'n'roll, he could also lay claim to being the son of it.

A second generation cult icon, he was born during the brief marriage of the then unknown, jazz-tinged folkie Tim Buckley and a Panamanian with gypsy-like tendencies called Mary Guibert.

Buckley senior left the marital home when his son was a mere six months old to seek rock'n'roll fame. Mary married a motor mechanic and the pair would meander around southern California.

Jeff only met his father once at the age of eight. He spent nine days with him. Two months later Tim Buckley died of a heroin overdose. He was 28.

Not unnaturally, having enjoyed such a brief relationship, young Jeff has tended to bristle when questioned about whether he owes it all to his Dad.

To much of today's audience Tim Buckley is known more through cover versions than from his own recordings. Principally there is the Cocteau Twins 1984 version of his Song To A Siren.

Ironically Jeff doesn't sound much like his father, but his voice does resemble that of Liz Fraser from the Cocteau Twins.

And he does look like his Dad, with his eyes, that smile and of course those cheekbones again. When he met Bob Dylan, old Bob greeted him: "I know you, you look like your Dad." Jeff is believed to have responded something along the lines of: "You probably look like yours too."

His reluctance to trade on his famous name is understandable in commercial and artistic terms alone — there is not a particularly strong musical tradition of sons following with any degree of style in the footsteps of their father. Think of Hank Williams Junior, Julian Lennon or Ziggy Marley.

But he has traded on the family name when it suited him. He made his New York debut in a tribute concert for Tim performing his old man's Once I Was, a song his mother apparently played to him as a child when his step-father was out of the house.

Arguably Jeff's step-father had a greater musical influence on him than his real father, by buying him a gift for his 12th birthday: His first album, a copy of Led Zeppelin's Physical Graffiti.

And to this day it is easier to find the Zeppelin influence in his music than any evidence of his having spent very much time listening to Dad's recordings.

Is this face the future of rock and roll? Jeff Buckley may look like father Tim, but he sounds more like Led Zepp meets The Cocteau Twins

SO YOU STILL WANT MORE . . .? FOLLOW THE FESTIVAL TRAIL

SO where next? Here's your guide to the best of the rest of the summer festivals, so you can plan your holidays and also see your Glastonbury favourites again.

JUNE 29 — JULY 2: **Roskilde (The Danish Glastonbury). Also celebrating its 25th anniversary this year. Page and Plant, Massive Attack, Jeff Buckley, Gene, PJ Harvey, Veruca Salt, Fluke, Belly, Spearhead, Live and Soul Coughing move straight across the North Sea after Glastonbury. A very full bill also includes REM kicking off their European tour, The Cranberries and Van Halen.**

JUNE 30 — JULY 2: **Summer Jam. Munchengladbach, Germany. Another chance to see Dreadzone and Zion Youth. Plus Youssou N'Dour, Bunny Wailer, Burning Spear, Inner Circle.**

JULY 1 and 2: **Torhout-Werchter, bizarre Belgian event held in two separate towns on succeeding days and starring The Cranberries along with some of the cream of this year's Glastonbury — PJ Harvey, Live, Morphine, Belly, Spearhead, Jeff Buckley and presumably making nonsense of the rumour that they will be splitting up after Glastonbury, The Cure.**

JULY 5 — 9: **The Quart Festival. Kristiansand, Norway. Another chance to see some of your Glastonbury favourites such as The Black Crowes, Urge Overkill, Tricky, Weezer, Fluke, Eat Static, Morphine, Goldie, Supergrass and Kenny Larkin. Plus Slayer, Lisa Germano and A Guy Called Gerald.**

JULY 7 — 9: **The unfortunately named Dour Festival. Dour, Belgium. Direct from the Glastonbury bill are Zion Train, Dodgy, Drugstore and Shed Seven. With Public Enemy, The Ramones, Suede and Carter USM.**

JULY 7 — 9: **Eurockeenes Festival. Belfort, France. Another chance to catch up with The Cure; Jamiroquai, Oasis, Spearhead, Supergrass, Page and Plant, Jeff Buckley and the Dave Matthews Band. Plus Terence Trent D'Arby, Public Enemy and Sheryl Crow (presumably if her throat problems clear up).**

JULY 13 — 16: **Phoenix festival, Stratford-on-Avon, England. Bootsy Collins, Bob Dylan, Suede, Faith No More, Paul Weller and Van Morrison, plus another chance to see some of those you may have missed at Glastonbury such as: Gil Scott-Heron, Tricky, Galliano, The Verve, Scarlo, The Rockingbirds, The Charlatans, Spearhead, Marion, Freak Power, War and D:influence.**

JULY 20 — 23: **Heineken Free Festival, Leeds, England. Siouxsie and the Banshees, Mike and the Mechanics, Pulp, Shane MacGowan and as ever a clutch of those who also graced Glastonbury such as John Otway, Sleeper, Menswear, Marion and Skunk Anansie.**

JULY 21 — 23: **Womad. Reading, England. Unusual in not having its bill stocked with acts you could have seen at Glastonbury first, except maybe New Zealand's Mutton Birds. Otherwise a whole world of talent including Ali Farka Toure, Bim Sherman and Pepe Wemba.**

JULY 25 — 30: **Paleo Festival. Nyon, Switzerland. From the Glastonbury bill Tricky, Jhelisa, Les Negresses Vertes and Incognito, plus Joe Cocker, Ray Charles, Aswad and a whole bunch of largely French rather than Swiss acts.**

JULY 28 — 30: **Cambridge Folk Festival. Cambridge, England. From Glastonbury there's Paul Brady, Nick Lowe, Sharon Shannon and Edward II. Plus Elvis Costello, Kate and Anna McGarrigle, Guy Clark and Leo Kottke.**

AUGUST 4 — 6: **Feile '95. Dancre, County Kildare, Ireland. A whole bundle of Glastonbury people headed by The Stone Roses, The Prodigy, The Boo Radleys, Moby, Elastica, Massive Attack, Sleeper, Tricky and Dreadzone. Plus Blur, Paul Weller and The Beautiful South.**

AUGUST 5 and 6: **T in The Park. Glasgow, Scotland. Elastica, The Prodigy, The Boo Radleys, Sleeper and Menswear from the Glastonbury bill, with The Beautiful South and M People.**

AUGUST 25 — 27: **Reading festival. England. Neil Young with Soundgarden, Bjork and the Smashing Pumpkins headline over a bill with again its fair share of Glastonbury veterans: Gene, Menswear, Marion, The Boo Radleys, Tricky, Shed Seven, Drugstore, Urge Overkill, These Animal Men and Ash.**

INTERVIEW

Great Minds

IT was their golden decade. From the Don't You Forget About Me theme through Live Aid and the Nelson Mandela birthday tribute, Simple Minds provided the soundtrack to the Eighties and notched up 20 million record sales in the process.

Now after three years out of the limelight, they re-emerge fighting fit for the battle to attempt to stamp their identity on the Nineties in the same way too.

But why did Jim Kerr and guitarist Charlie Burchill, who form the new stripped down nucleus of the band, think their self-imposed exile was necessary?

"When we first started out the music was the only thing we had in our lives but by the end of the Eighties we found ourselves on semi-auto pilot with less and less time spent on the actual music and more time taken up with the industry in general, you know lawyers, accountants, that kind of business," confesses Jim.

Simple duo think alike

"We wanted to create a vacuum away from playing live and from putting out records every one or two years. It was time for us to head for the hills and take a long hard look at where we were and where things were going."

So what has he been doing with his time off?

"For the past three years, I've been giving much needed attention to the music and songwriting in general. Charlie and I never stopped writing during these three years, we used to work Monday to Friday.

"If we didn't have a song to play in the car on the way home at the weekend, we felt we hadn't done our graft.

"Now because of this time away we've found a fresh enthusiasm for the music and the whole experience has brought a sense of freedom in our attitude which we would admit was lacking for a while in the past."

An American tour in the company of Nineties pretenders Grant Lee Buffalo, The Cranberries and Courtney Love's Hole has also lead to a tightening up of the live act.

"Playing live again for the first time in years, we've found that we're performing songs that clock in at four and a half minutes, whereas they used to be seven minutes," says Jim. "We used to feel frustrated when some of our songs were edited down for radio play, but now I actually prefer the radio version of the single Hypnotised to the version on the new album."

FRASER MASSEY

think about beautiful pine furniture
built by our craftsmen
think about what you would like
we do
THE Cotswold COLLECTION
Where pine comes naturally
171 North Street, Bedminster, BRISTOL
(0117) 9538690 Open Mon-Sat 9.30-5.30
25 Pittville Street, Cheltenham
(01242) 574717 Open Mon-Sat 9.30-5.30
Babdown Airfield, Beverstone, Nr. TETBURY, Glos.
On the A4135 between Tetbury and Dursley
(01666) 503555 Open 7 days a week
2 Orchard Street, WESTON-SUPER-MARE
Opposite the Odeon
(01934) 413997 Open 7 days a week

Don't forget — 95Live, the festival review, on sale from Monday

Printed and published by Bristol United Press Ltd, at Temple Way (Tel 0117 9260080) and published by them also at 75 Lower Bristol Road, Bath (Tel 312565/330540), Yarde Place, Taunton (01823 272434/279494), c/o Western Gazette, Sherborne Road, Yeovil (01935 23355), Royal Bath and West of England Showground, Shepton Mallet (01749 823161), 10a Silver Street, Trowbridge (01225 765183/752178), 23 Evelyn Street, Swindon (01793 524440), 29a Southgate Street, Gloucester (01452 526653/503826). Registered as a newspaper at the Post Office

9 770307 273247 25